PREMONITIONS

All the latest buzz from the *Supernatural* universe. Remember, you read it here first...

SHOUT AT THE DEVIL

"You have to remember that while he created demons, Lucifer is not a demon himself."

Words: Nicholas Knight

Back in May, while the fans were still waiting anxiously for the season four finale to air, *Supernatural*'s producers and writers were already locked in the writers' room planning out season five. Executive producers Eric Kripke and Bob Singer gave *The Official Supernatural Magazine* the inside story on what they discussed behind those closed doors.

"It's been pretty exciting for us!" Singer exclaims. "We've spent a lot of time in the room trying to figure out what the Devil looks like and what the Devil's up to and what the angels are up to."

What they're up to seems pretty obvious – planning their strategies for how to win the apocalyptic battle that lies ahead – so let's get to the important stuff, like the color of Lucifer's eyes! "We haven't gotten into that yet," notes Singer, "but you have to remember – and this will be a little clue for you – that while he created demons, Lucifer is not a demon himself." Kripke elaborates, "The rules we're playing with are not demon rules. We're staying true to the rules we've established with Castiel, Uriel, and Zachariah, because Lucifer's really the most powerful angel."

Since Lucifer is actually an angel, is he even evil, or is he just misunderstood? "Personally, I think he's misunderstood," says Kripke. "I think all the bad guys on the show are misunderstood. Even the Wendigo, in its own way, was misunderstood. Part of our job in the Writers' Room is to make everybody's motivations as logical as possible. No one sets out to be evil; everyone sets out thinking they're doing the right thing. In the season four finale, there's a private moment with Lilith when she says to her minion, 'Don't be afraid... we're going to save the world,' and I think she honestly believes that.

"Lucifer has a really tragic back-story: he has a father that he loves more than anything else in the world and then his father says, 'Hey, you know these clay men that I made? I love them more than I love you, so I want you to bow before them.' And Lucifer says, 'I don't love these clay morons, I love you. I'm not going to bow before them.' And his father says, 'How dare you defy me? I'm going to imprison you for your entire life.' Quite frankly, I'm not sure the punishment fit the crime. The fun challenge has been getting inside the Devil's head. The place where we've started is he's a scorned lover and he wants to smash humanity because he's jealous that God loves them and doesn't love him. He's starting from a really human and emotional place. It's quite tragic. Obviously, from that point forward he's going to be the evil Devil that does awful things, but with that back-story he's not just a cartoonish villain."

We're not worried that Lucifer will be at all cartoonish, especially since the news was revealed that *Lost* and *Dexter* actor

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Mark Pellegrino will be playing the original fallen angel. "Lucifer is the ultimate badass," Kripke states, "so we *have to* make him great. But we also have to be careful about not showing him too much. You can count on one hand the number of times you saw Lilith in season four, and yet she was effective as the primary antagonist. In my mind, the less [we see him] the better. When Lucifer shows up on our show, I want it to be an event, but it'll be something scary and low-key."

Even if Lucifer won't appear in every episode, the war between Heaven and Hell will likely be front and center throughout the season because, after all, how can Sam and Dean worry about ghosts or chupacabras when the Devil is loose on Earth? "We talked a lot about that," Singer reveals, "but there will be many stand-alone episodes. Even within the overlaid mythology there can be stand-alones, so if we're doing stories about the Four Horsemen of the Apocalypse, what Pestilence looks like or what Death looks like can be stand-alone episodes."

"The thing is," Kripke adds, "people still need to be saved. One of the challenges the guys are going to have is they're going to be on Lucifer's trail, but then they have to wrestle with the question, 'Should we stop and save lives if that means we're endangering everybody's life?' I think that's an interesting moral question to play. So there's a question of whether they should be working on something else, but that's really the meat of *Supernatural*."

The important thing is that the boys will be together, right? "There are a lot of bumps in the road and ups and downs in their relationship," Singer admits, "but we're mapping out how to reconcile them."

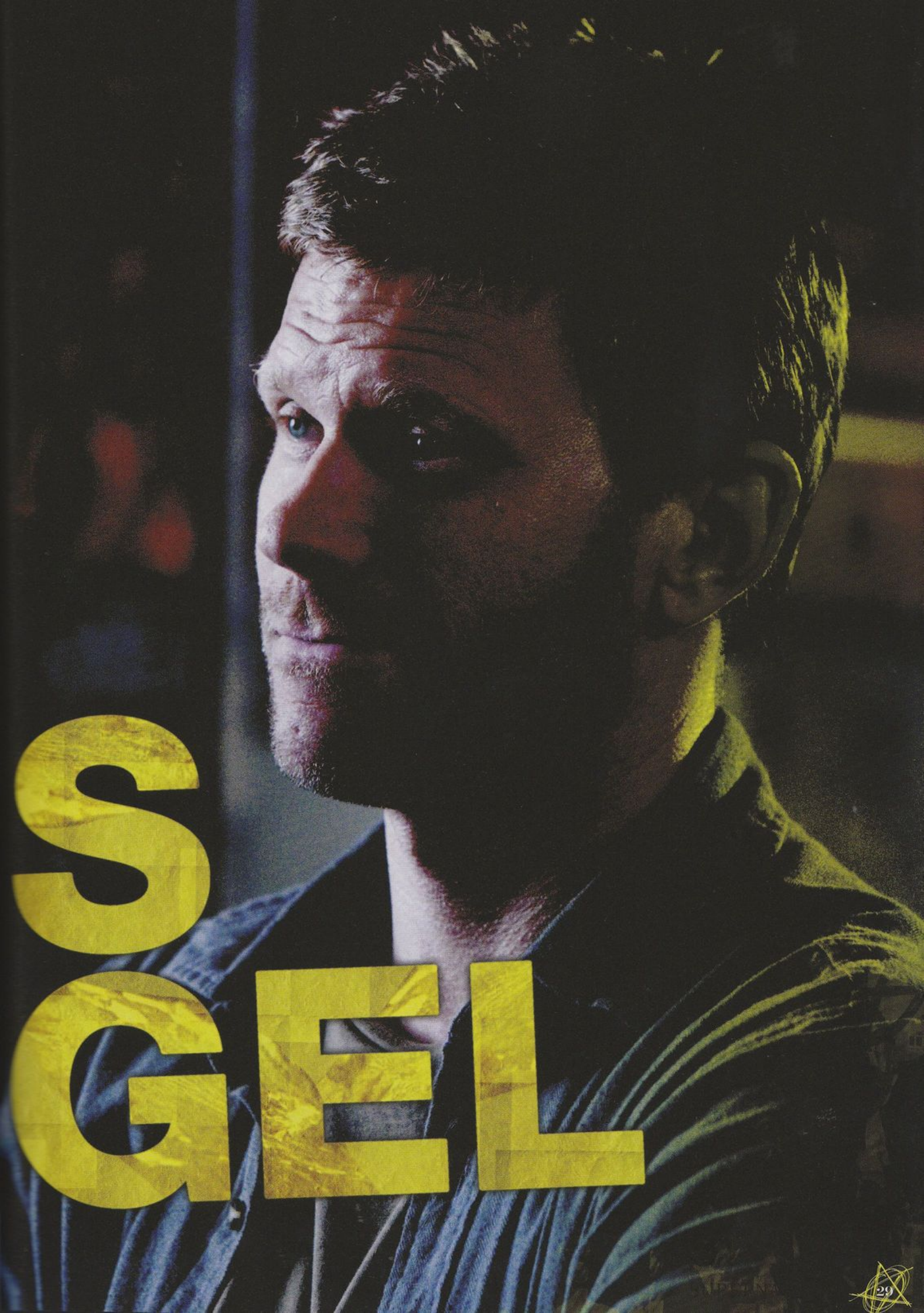
That's about all Kripke and Singer can tell us about season five at this point, because, as Singer concludes, "We know where it kicks off, and we know where we want it to end, but the whole middle section we haven't even dealt with yet..."

HELL'S AN

Supernatural fans were on tenterhooks to see who'd play Lucifer after his rise from Hell. The anticipation was worth it, however, as the highly talented MARK PELLEGRINO took on the roles of both Lucifer and his devastated human vessel Nick. _The Official Supernatural Magazine_ spoke to Pellegrino about playing the ultimate fallen angel...

Words: Nicholas Knight

Can you picture a young Lucifer sitting in a classroom taking notes? Maybe a class on how to lie convincingly, but otherwise not really, right? So it should come as no surprise that *Supernatural*'s Lucifer incarnate, Mark Pellegrino, wound up acting because school wasn't holding his attention. "I went to college for a little bit and got straight A's," he said, "but I found it boring, so I dropped out and started singing with a rock band." From there he got into modeling and then acting, but it wasn't planned. It was all "by luck," he claimed, although we think maybe the Devil made him do it.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Pellegrino certainly had the luck of the Devil when it came time for auditioning for the role of Lucifer. "I *didn't* audition for it," he revealed. "They just called me. I'm not sure what the machinations were behind the scenes, but maybe they thought since I was playing a Christ-like figure on *Lost* that there'd be that dichotomy with playing the Devil on *Supernatural*, that it'd be an interesting overlap."

Of course, since *Lost* has a mythology that's just as rich and full of twists as *Supernatural*, it's possible Pellegrino could find out that his character Jacob is really the Devil in disguise on that show as well. "I don't know where they're going with it, actually," he said. "I just get little hints as to what I am and I have to make up the rest in my own mind, but it does seem like a Christ-like figure. Somehow I'm controlling things and working things in that universe.

"The good thing about *Supernatural* is that I think Lucifer has a real beef that's very worldly in nature and easy for anybody to understand. He's been betrayed. I think any person can relate to wanting justice. Whereas Jacob is more of a celestial kind of character; he's a little more difficult to relate to. I think Lucifer's really down to earth. I think he's got a real cause to be upset. He's been betrayed and he's seeking justice. I try to make him be as human and as relatable as possible. And sympathetic."

Nick, the first character that Pellegrino played on *Supernatural*, was certainly sympathetic with Lucifer's plight – so much so that he willingly became his vessel. "Nick was a really unfortunate soul," Pellegrino commented, "because he did everything he was supposed to do – he was a devout Catholic and punched the clock and did everything right – and yet he had this horrible, horrible tragedy befall him, more than most people ever would deal with in their lives. He looked for some kind of answer from God, but it wasn't there. And he felt not just bereft and that he'd lost his faith, but also he was angry – angry at God – and he felt the same kind of injustice that Lucifer felt, the same kind of rage and the same kind of grief. I think that rage is driven by grief, a grief that he just couldn't get out of because he'd lost hope."

It'd be easy to look at that scene in *Sympathy for the Devil* and just assume that Lucifer took advantage of Nick's grief and told him what he wanted to hear. After all, Lucifer is known as the Prince of Lies. But that's not how Pellegrino sees it. "I think Lucifer was being utterly and totally honest from his point of view. It could be that the ends justify the means in Lucifer's mind, so it's okay to lie because the end is just,

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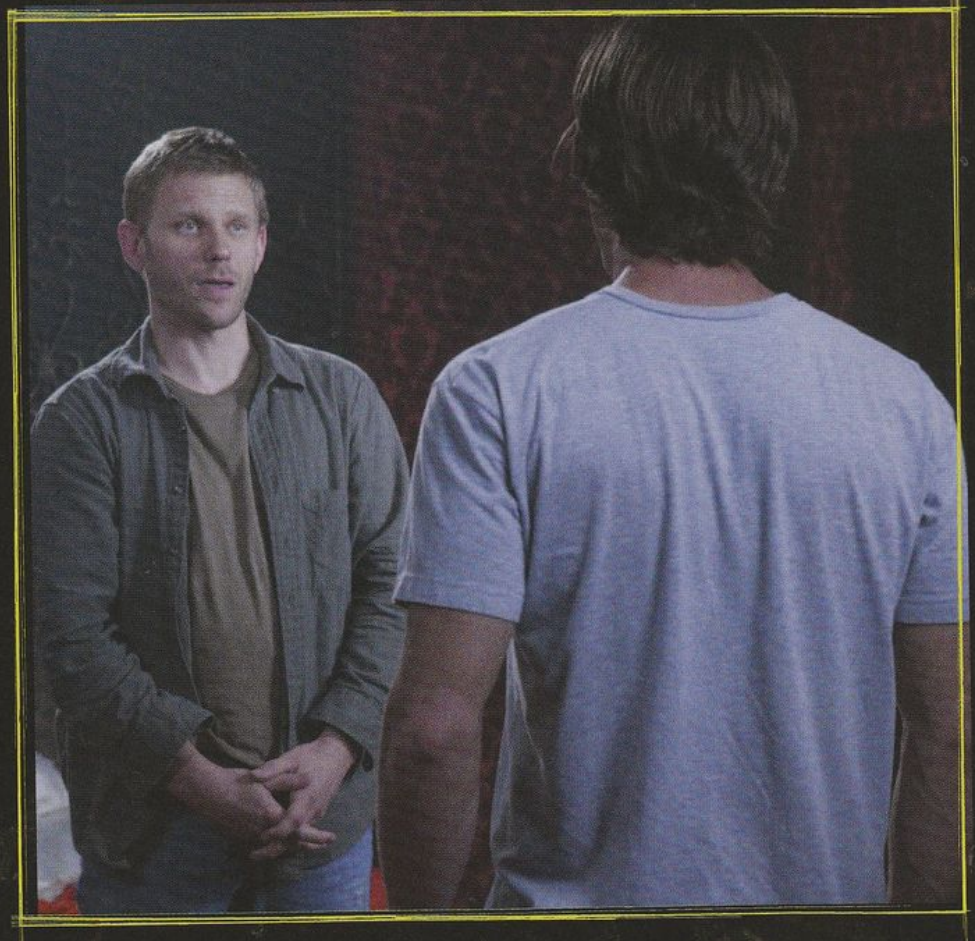

but I like to think of him in terms of being utterly straight. And if you think about it, his case is pretty strong. He really doesn't have to go through a lot of fancy machinations to make somebody believe that he has a just cause."

Nonetheless, it is difficult to believe Lucifer is being sincere in his show of kindness, caring, and sympathy toward humans like Nick and Sam, when his disdain for humans is at the root of why he was cast out of Heaven in the first place. But Pellegrino further defends Lucifer's point of view. "Lucifer didn't want to *serve* man," he explained. "I think being asked to serve a being that's lower than you is like asking a virtuous man to sacrifice for the un-virtuous. It feels like an injustice. Then to be condemned and cast out, to be betrayed by your father for it... It's quite a tale of Hamlet-esque, Shakespearean proportions. That's the way Lucifer looks at it: it's a horrible injustice."

It's evident that Pellegrino has put a lot of thought into his portrayal of the Devil, and a lot of that's been influenced by the ultimate source material, the Bible. "Many years ago I had a dance

with Christianity where I read the Bible numerous times in my search for philosophy," he revealed. "I read the Bible and lots of Christian philosophers, from C.S. Lewis to Kierkegaard. And I started reading the *Book of Enoch*, which is an apocryphal book that they have on the shelf there at *Supernatural* that's all about the angels and demons' fight. So I feel like the groundwork has been laid over the years and years of just searching on my own part. The struggle itself I think is a human thing; something easy to grasp."

Which is probably why Pellegrino admits he's a little bit like Lucifer. "To be honest, I'm a little bit of both Nick and Lucifer. I relate to Nick's problem and to that seething sense that an injustice has been committed and wanting justice for it. I feel very powerfully about that. I have a tattoo on my shoulder that is a Japanese figure that stands for justice. Justice is very important to me, so I think on some level I relate to these characters."

Pellegrino also wanted to make sure he could relate to Nick's relationship with Nick's wife, Sarah. "I took out the girl who played my wife [Bellamy Young] and talked with her

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over a glass of wine about the work and got to know her so that we had a connection during those scenes together." Obviously it worked, since their scenes were very powerful. Of the episodes he's been in so far, Pellegrino said that his favorite scene was, "The scene with my wife when she's Lucifer convincing *me* to become Lucifer. I really like the way that went."

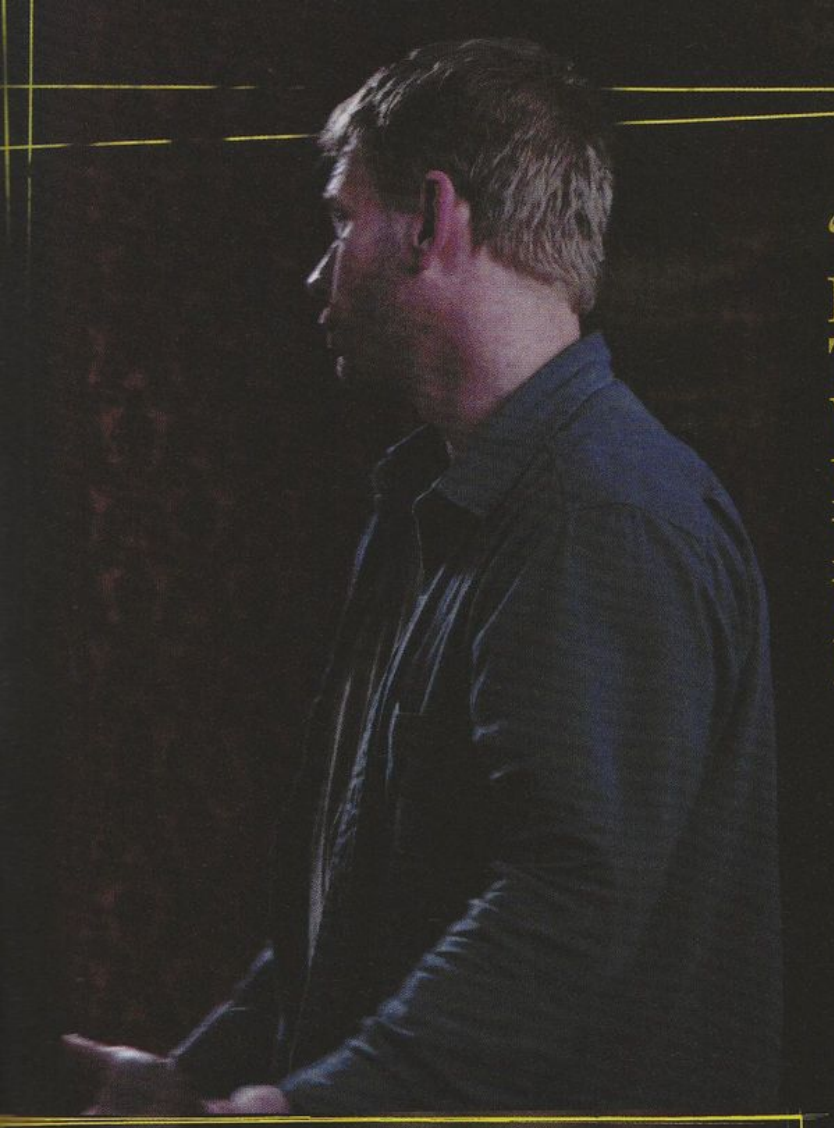
Unfortunately, he's not likely to play such scenes again. Even if Sam says yes to Lucifer and the Devil leaves Nick's body, Pellegrino doesn't expect Nick to stick around and lend Dean a hand in fighting Sam. "It appears that when these angels leave the people that they end up shells," he pointed out. "After such a powerful angel as Lucifer leaves someone like Nick, I don't think there will be much left of him. I do hope that Sam has to struggle and struggle so that I can be Lucifer for more episodes, that's for sure!"

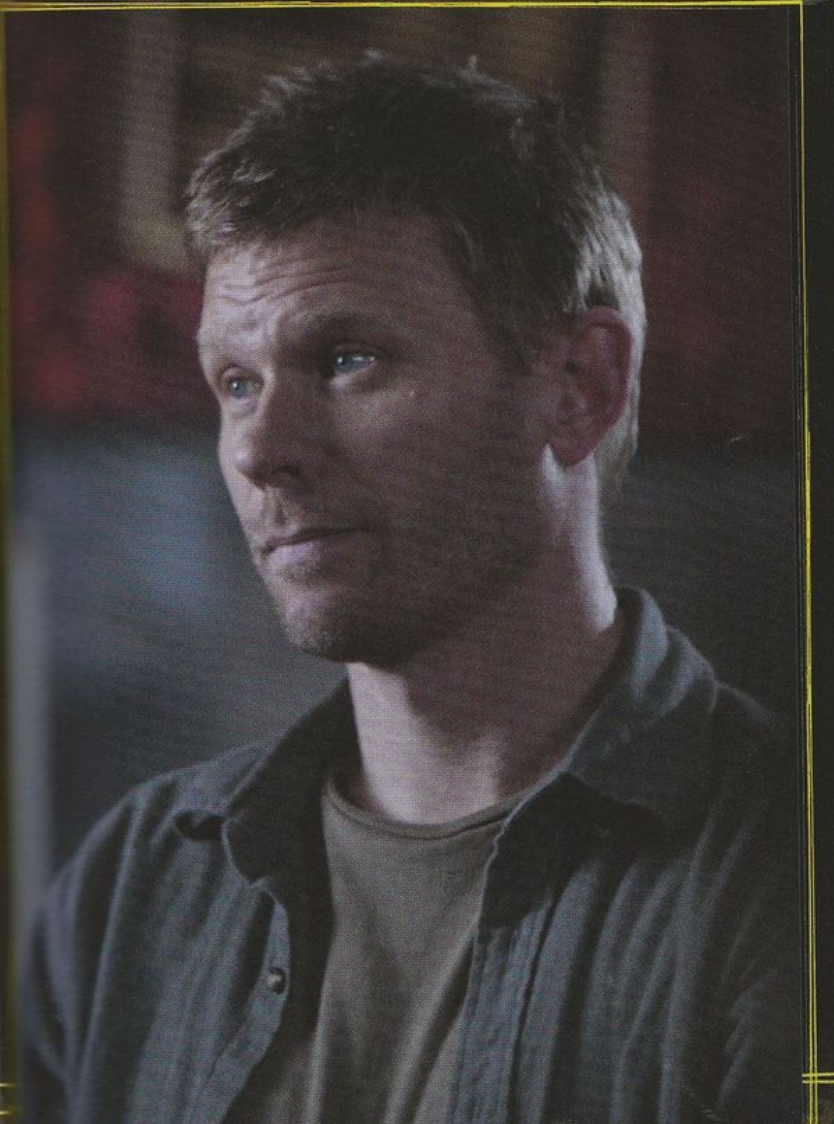
In fact, Pellegrino would be quite happy to portray Lucifer right to the end. And if Lucifer's not in Sam, Michael probably won't be in Dean, so that means Pellegrino's Devil would have to face off with another actor's Michael... or even someone playing God. "To be honest, I think the perfect God would be Meryl Streep," he mused, "because she's so amazing. She can do anything. I don't really know where they're going to go with that, but it would be great to have somebody of the stature and dimensions of a Meryl Streep. If we were to fight with her playing God, she'd blow me away."

Not that he actually wants God to win. Not on TV, anyway. "I have to say that I'm kind of torn in a way right now just talking about it," he said of the final battle. "When I'm [acting as Lucifer], yeah, I'm 100 per cent behind my character's cause, but as a person knowing what that means for [humanity], it makes me not want him to win. But he's got a justified cause, so ultimately I'm behind him."

With Pellegrino bringing him to life, the Devil really does have a good chance of winning, especially if it's against the Winchester brothers instead of God. That's because the actor is a very talented fighter. However, he politely refused to speculate on whether he could triumph over Jared Padalecki and Jensen Ackles in a real-life battle. "Well, I am a black belt in Tae Kwon Do, I've been boxing for years, and I have a pretty high ranking in Jujitsu, too," Pellegrino said. "I'm pretty good when I'm pressed, and I've had to use it a couple times in the street where I've done pretty well. But I wouldn't want to hit Jared and Jensen – they're pretty. They're too good-looking and too nice to hit!"

But fighting them on the show is a whole different matter. "There's gotta be a time where Lucifer has to stop talking, that's for sure," Pellegrino





"I THINK LUCIFER HAS A REAL BEEF THAT'S VERY WORLDLY IN NATURE AND EASY FOR ANYBODY TO UNDERSTAND. HE'S BEEN BETRAYED."

said. "If somebody's resistance to him is strong enough, I certainly hope it comes down to action. That would be great."

What's certain is that the off-screen relationship between the three actors couldn't be more harmonious. "They've been so professional and really on their game; really dedicated and devoted, and sweet on top of all that. You don't always find that combination, and it makes the working atmosphere very nice.

"Everybody on the crew in Vancouver is just so nice. Everything has been really great – they're good people to work with. I got to chat with wardrobe and makeup, who are big horror movie fans. They gave me a whole list of horror movies that I've been working through. It's great because I *love* horror movies. I love horror; it's my favorite genre on the planet. I could go on for years, but some of my favorites are *The Exorcist*, *The Shining*, and *Rosemary's Baby*, which are all awesome. I also love the *Alien* films, *28 Days Later*, and all the zombie movies.

"The thing I like about the horror genre is that it puts people in extraordinary circumstances where they have to be heroic, and you don't see as much of that anymore. You see it a little bit in the action genre, but you don't find that heroic kind of tension in [most] drama anymore. You find it in horror. Plus, it was a great genre for women early on because they were heroes [at a time] when they weren't allowed to be [in other genres]."

Despite being a big horror fan himself, Pellegrino hasn't kept track of what the diehard *Supernatural* fans have been saying about his portrayal of Lucifer. "I haven't gone online," he admitted, "but I've been hearing very positive things from people, so I hope that's some indication of what the fan base is experiencing."

The fans here at *The Official Supernatural Magazine* would like to see more of Pellegrino, but we had a Devil of a time trying to find out how many more episodes he'll be in. "I'm not sure," he said. "I don't know if there is more for me or what. I'm in the dark." That's perhaps not surprising – Lucifer *is* after all, the Prince of Darkness.

TRICK OR TREAT

Words: Bryan Cairns

The Trickster had been a thorn in Sam and Dean's side for some time, but he really shook their worlds when he revealed he was actually the archangel Gabriel in disguise. *The Official Supernatural Magazine* met actor RICHARD SPEIGHT JR. to find out more...

Introduced in season two's *Tall Tales*, the Trickster at first seemed like a powerful – though not outright evil – adversary who largely used his powers on those who deserved it. When he returned for season three's *Mystery Spot*, however, the Winchesters were in his sights, and he put Dean through hundreds of bizarre deaths while trapping Sam in his own personal *Groundhog Day*.

Season five's *Changing Channels*, however, proved to be a real game changer. After making the brothers star in everything from a crime procedural show to a herpes medication ad, he reluctantly revealed his Trickster persona was a trick in itself – he was actually the archangel Gabriel, and could play a pivotal role in the Apocalypse, if he chooses to get involved.

As the Winchesters' battle against Lucifer escalates, we caught up with actor Richard Speight Jr. to find out what it's like to play this delightfully slippery character...

***The Official Supernatural Magazine*: When you first landed the role of the Trickster, what kind of breakdown on the character did you receive?**

Richard Speight Jr: This is the interesting part. I didn't audition for that role. It was offered to me because [*Supernatural* executive] producer Bob Singer produced a pilot I was in many years ago [*Sam's Circus*]. I assume Bob and the casting director thought I'd be right for the role, although I'm not sure how they reached that conclusion, considering I played an alcoholic, Southern, World War II soldier in the pilot he produced! I think it was all the

time we spent in the hotel in London after shooting. When I got the job, it was simply a call from my agent saying, "You got an offer of a role on a show called *Supernatural*." I was like "Great! What's the gig?" "You play a janitor." I said, "I can do that. I'm in." I assumed it was a guest part with one or two scenes where it turned out he did the crime or whatever. I didn't really stress out about it, got on a plane after the holidays, and started leafing through the script. As I was reading it, it was like "Oh, I'm not just any janitor. I'm a janitor with God-like powers! This is much more interesting than I thought it would be."

Did you have fun playing around with that glib, snarky attitude?

You know, I did, because when I read it getting on the airplane, I got a different concept of what the character was going to be. As any actor will tell you, reading the script helps, so when I actually looked at the material, I thought it was a whole different animal. In *Tall Tales*, the writers were definitely clear on what this guy was like and what they were going for as far as him being the prankster and a little edgy, but funny. It also leaves a lot of wiggle room as far as you want to interpret that.

I just looked at it as if it was less about the lesson and more about the laughs for this guy. If you know you're 10 feet tall and bulletproof, it gives you a lot of leeway to be as obnoxious as you want to be. That was his approach to the guys in that first episode when he didn't have a relationship with them, so I figured I would go on set, swing for the fences, and if they want to pull me back, they can. They just let me go on my merry way and do it the way I thought.

In your mind, is he evil?

No, I still don't think he's evil. Even with Dean's reaction to the Trickster killing all these people, he actually kills [only]

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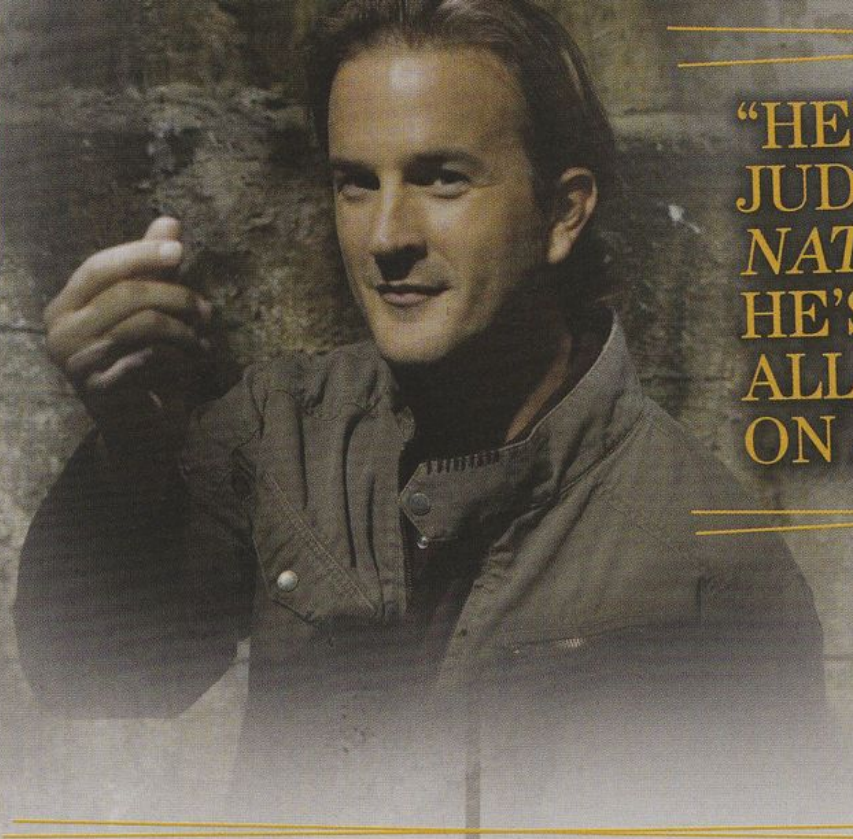


"HE'S THE JUDGE JUDY OF THE *SUPERNATURAL* UNIVERSE! HE'S DOING WHAT WE ALL DREAM OF DOING ON A DAILY BASIS."

assholes. Obviously, we don't do that [in real life], but he was a demi-god! He's the Judge Judy of the *Supernatural* universe! He's doing what we all dream of doing on a daily basis. I don't think he's evil. He's violating all the laws we as humans utilize, but in the lawless world of the great beyond; in his mind he's doing [humanity] a service.

There aren't that many recurring adversaries on *Supernatural*. Were you surprised the boys didn't succeed in killing him off?
Yeah, that was interesting. When I read the script, I was like, "Oh, that's cool. I live!" Usually in episodic stuff, regardless of the show, you're a one-in, one-out guy. I'd never seen the show when I got the job, so I never had a template to go by. I hadn't even heard of it. I thought I would figure the part out on the fly, that I would have conversations with people, and get a sense of what the show is. The funny thing is, from the airport I was taken to the production office where we did a table read. I meet the two guys, another guest star, Brad May, who was directing the episode then, and we were on a conference call with [the producers] back in Los Angeles. Obviously, for the *Supernatural* people, it was a little off the beaten path at the time because it was more of a humor-based episode. However, the only adjective they kept using at the table read was "*Supernatural*." They kept saying, "Don't forget the *Supernatural*-ism of the sequence." Everyone would nod, "Yes, yes." Or, "Be sure to '*Supernatural*' that moment." Or "*Supernatural*-ify!"
I was thinking, "Another adjective would help a guy who doesn't know the show! Throw me a bone here!" I literally left the table knowing less than before I got there. Again, that's why I jumped in with both feet. The auditorium scene [where Sam and Dean confronted the Trickster] may have been the first one I shot, so I just went there. This isn't my first rodeo, so if they wanted to go in a totally different direction, they'd let me know. Otherwise, I thought that was the fun way to go with this guy. Obviously it synched up well with what they were envisioning.

How did you feel about the way he popped up in *Mystery Spot*, with the whole *Groundhog Day*-style loop?
I thought it was a really clever way of bringing him back. From an actor's standpoint, I didn't have a lot to do in that episode, but from the character's standpoint, I thought it was really well executed. Like with *Tall Tales*, if you're going to bring the guy back, you have to do it in a way that balances the humor and the drama. He can't just be all jokes or all serious. That's hard to do on a show like *Supernatural*, which can be so intense. You have to find that middle ground of having a blast, but wrapping it up with a reason and a conclusion at the end that most likely ties in with the overreaching arc of the show. I thought they did a great job. I get a lot of people who tell me that that's one of their favorite episodes of the series, and that's not because I'm in it! The writers struck an amazing balance of letting some air out of the balloon, but when you least expected it they turned on you.

It had been two seasons since the Trickster plagued the Winchesters. Did that call to return this year for *Changing Channels* come out of left field for you?
It was unexpected. I knew they left the door open in *Mystery Spot*. Obviously, they were leaving their options open, but a season of TV had gone by since then. I was thinking they would go in a different direction, so I was very surprised and pleased. I hadn't lost touch with the show because I'd been doing conventions for it, so *Supernatural* was still on my radar. I was thrilled to get the call again and then when I read the script, I was even more thrilled.

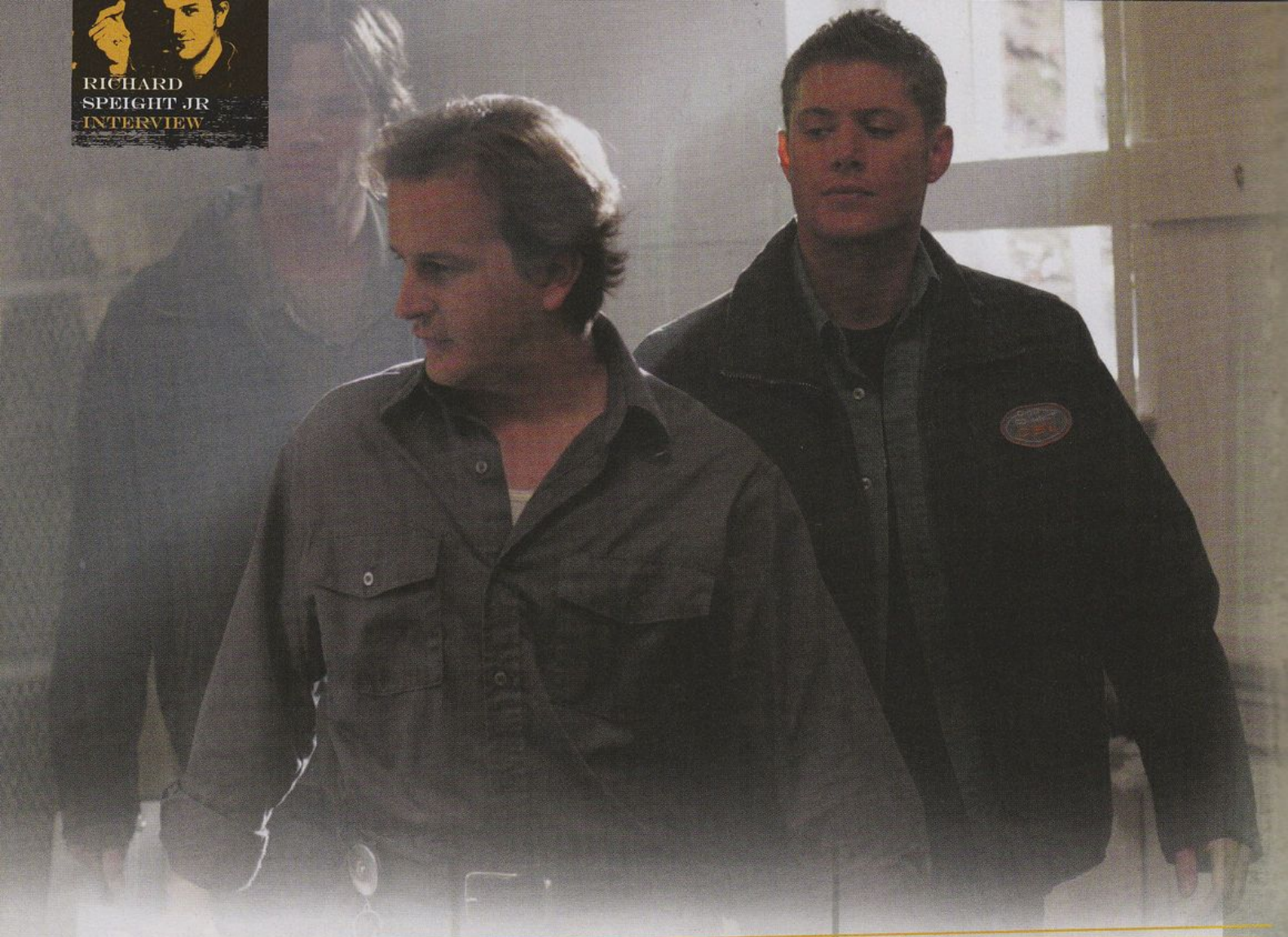
How surprised were you when it was revealed the Trickster was really the archangel Gabriel, and about how they wove him into the bigger picture?
I thought it was outstanding. Keep in mind I'm not a diehard *Supernatural* viewer, but when they made that turn in that last scene where he gets serious and throws Dean against the wall, I was like, "Oooh, cool! They added a little spice." They took it to a whole other level at the end when they made this huge revelation about his true identity. I was flabbergasted: "Holy crap! That's big!" My other two episodes were open-ended, but really stand-alone. This was an intensely different deal, so I thought it was awesome, but I had to do my homework. The first thing I did was email Bob

you are angry. He's trying to rein in and keep the façade up. The last thing he wanted was to be called out and sucked into the fray.

It appeared Dean's words hit a nerve. Do you see Gabriel joining the good fight?
I have no information regarding what they want to do with the character, but that's what I think he would do based on how I've crafted the Trickster and how the scripts have pushed him. I've always felt he likes Sam and Dean. I think he likes them on a deeper level than that they're just fun to mess with. He relates to them in a way that supersedes anything we've seen before with him. I can't imagine him not coming in on Sam and Dean's side when it all goes down.

What kind of family reunion are you anticipating between Gabriel, Castiel, and Lucifer?
That will be a real treat. I hope no one's drinking when it happens! That's going to be a clash of the titans. You get in a fight with your own family, don't speak to them for a couple of months, you finally have that conversation, and even more heat comes out than you mean to. Imagine bottling that up for eons or angel years. There's going to be a lot of intense exchanges, especially considering it's not only personal wounds at stake, but the end of all existence.

Are you disappointed that Gabriel hasn't gotten his hands dirty in a real slugfest or an epic battle so far?
I can't say I'm sorry, but I hope it happens. I don't think there's been anything to do in that regard so far. When he grabbed Dean and spun him around, there's a small inkling of this dude's power. He's manhandling Dean without a second thought and throwing him against the wall with one hand. He doesn't want to be angry, but if the gloves were to come off, he'd be a force to be reckoned with. I would eagerly embrace that opportunity in a future episode!



"THE LAST THING HE WANTED WAS TO BE CALLED OUT AND SUCKED INTO THE FRAY."

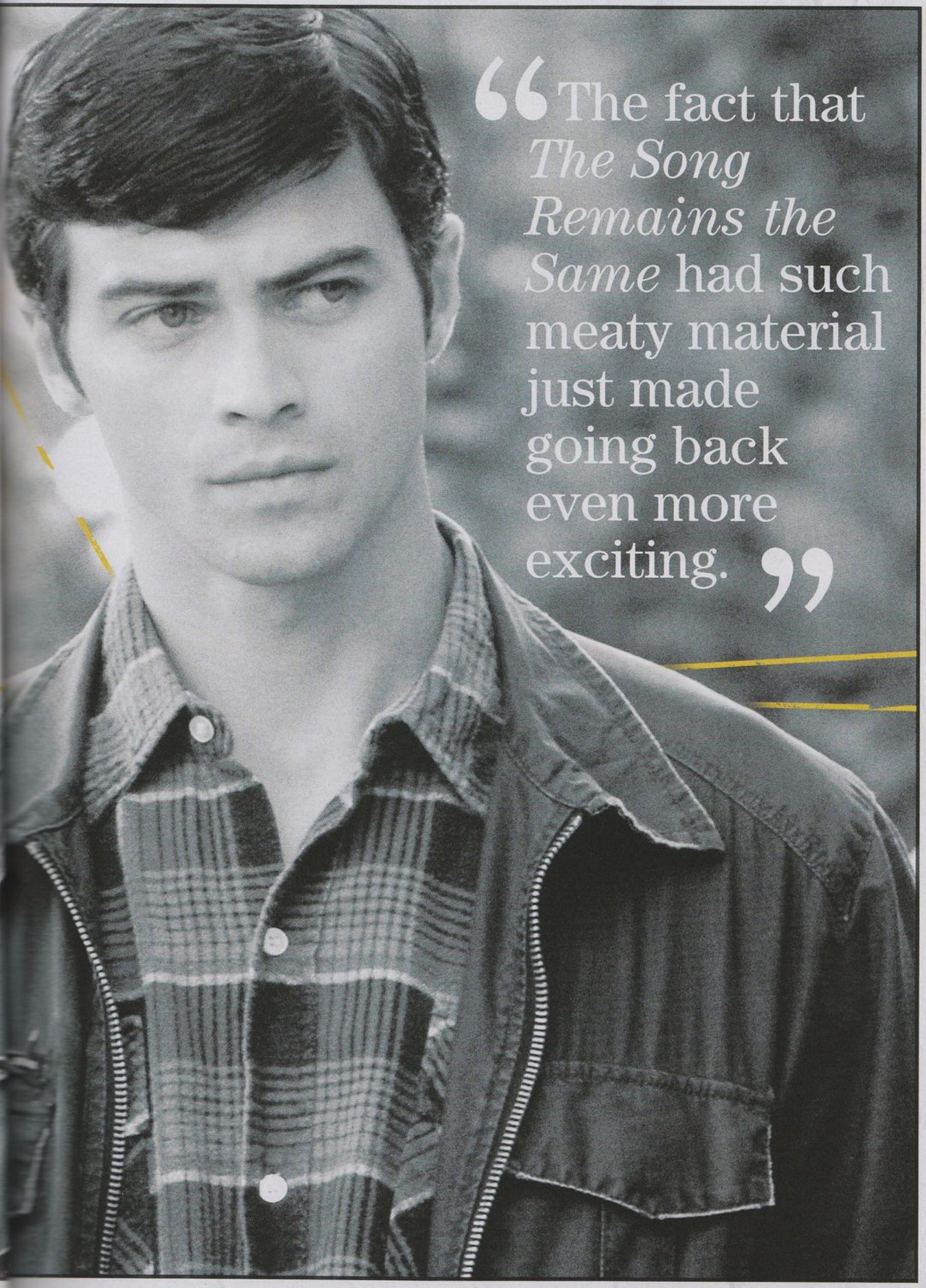
[Singer] and say, "Unbelievable episode. I need some backstory. Who can you put me in touch with?" He gave me the production office number for writer Jeremy Carver, and we had a couple of conversations. The production office was kind enough to lend me 10 episodes from seasons four and five to watch and catch up on the mythology. It's so intensely rich with layers, story, and intertwining plotlines that have been developing over the years. It's so impressive, and Jeremy even allowed me to watch some DVDs of episodes that weren't out yet, because it informed so much of what I was able to do. In the episode [*Changing Channels*] where I'm saying, "And whose fault is that? Who let Satan out of the box?" You don't want to ask, "Just out of curiosity, who *did* let Satan out of the box?" I've got to inform the Trickster, who I clearly realize now has been following these guys. He's more interested in these two than we would previously have believed.

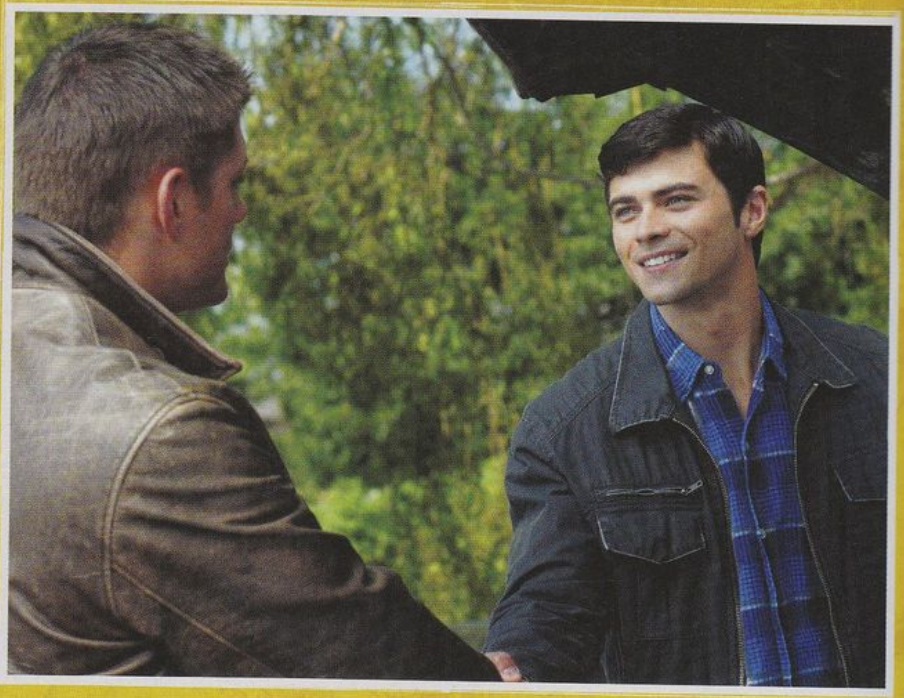
He's always been this master puppeteer, so how did it feel to lose control and bring that rage out?
That's why you get into [acting] as a kid, because of the nuances you are able to bring. You don't often get these kind of guest spots that have all these things going on. I loved the character before this episode. I had a blast with him in *Tall Tales* and *Mystery Spot* where there were some slightly grounded moments, but he was still doing his own thing. When they gave me this, this was like playing baseball, where I get to go and really work for a living. I dived into it, because you don't get that opportunity very often. Usually when you do guest star spots on shows, you're the guy who committed the crime, they interrogate you, you admit it, and they go home. This was a whole different animal. They gave me enough strong material that I was able to dole it out in small doses. It was a slow burn that started to raise eyebrows from not only Sam and Dean, but from the audience. What's interesting is that the Trickster is swimming against the current. He doesn't want those things to pop out; he's trying to keep it all together and just encourage the boys to do what they're supposed to in his own Trickster way. He doesn't want to get mad and take off the mask. When those sparks are shooting through the cracks, it's fascinating to play because it's trying not to be angry when

DRAWING THE SWORD

Words: Nicholas Knight

PREVIOUSLY UNAWARE OF THE SUPERNATURAL, YOUNG JOHN WINCHESTER WAS THROWN INTO THE THICK OF THINGS IN *THE SONG REMAINS THE SAME* WHEN HE WAS MADE THE TEMPORARY SWORD OF MICHAEL. *THE OFFICIAL SUPERNATURAL MAGAZINE* SPOKE TO ACTOR MATT COHEN ABOUT HIS RETURN TO THE SHOW, FIGHT SCENES, AND BEING STARSTRUCK BY FANS!


"The fact that *The Song Remains the Same* had such meaty material just made going back even more exciting."



When we last spoke with Matt Cohen, his *Supernatural* character, Young John Winchester, had been murdered by a demon and then resurrected... and now he finds himself being murdered by an angel and resurrected yet again. Not surprisingly, Cohen is really excited about the crucial part he plays in filling in the history of the *Supernatural* universe.

***The Official Supernatural Magazine*: When you shot *In the Beginning*, did you have any idea that you'd be coming back for another episode?**

Matt Cohen: I had no idea. Amy Gumenick, who plays Mary Campbell, and I both hoped that we would be returning, but we didn't know. So when I got the phone call asking me back, I committed to doing the show regardless of the script – I didn't care if I was going to be a featured extra in the background with no dialogue. I'd had such a great time with the entire cast and crew; they have one of the most perfect programs running there that I've ever been a part of. I preach that all the time. When you have a production that is just the highest quality you can get, then it makes everything easy and you're going to come out with a great show. They have the real deal in Vancouver. The fact that *The Song Remains the Same* had such meaty material just made going back even more exciting.

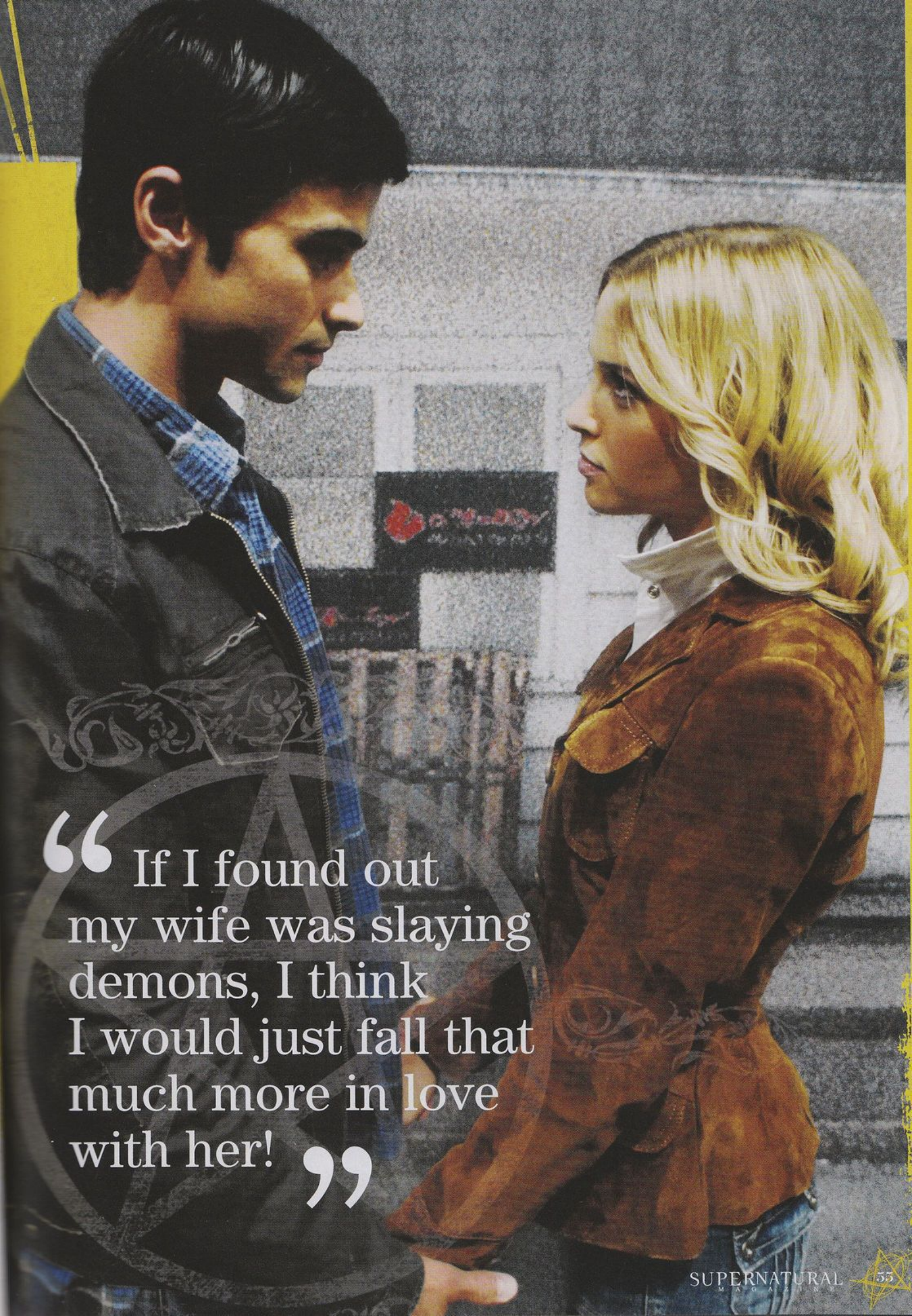
Your meatiest material came when you were playing the archangel Michael. How did you approach portraying this pivotal character?

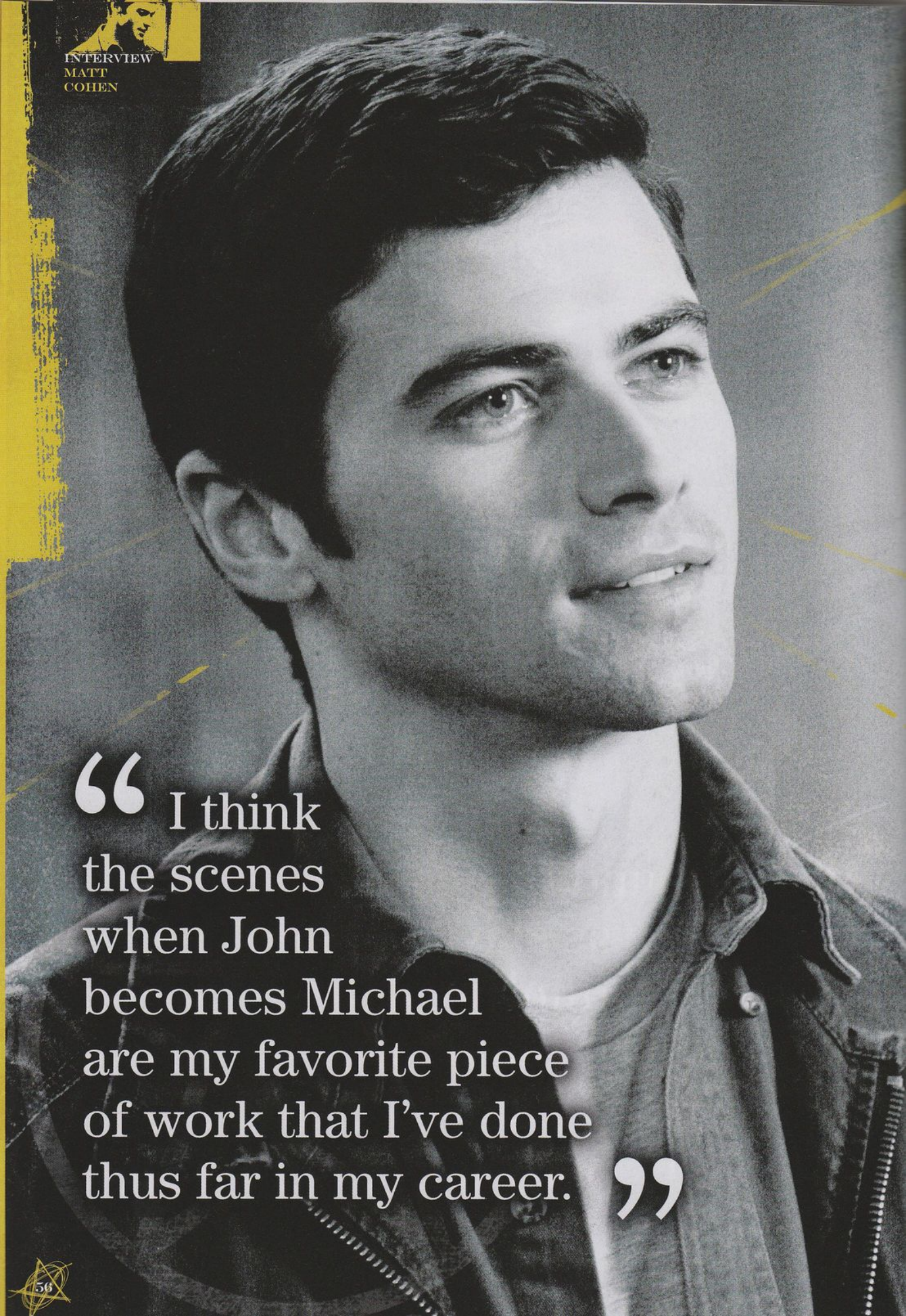
I approached the role very tentatively. I had so many ideas going into playing God's right-hand man. I talked to Jensen Ackles a lot about that, because Jared Padalecki had played Lucifer in an earlier episode, and I hadn't seen that episode. I kind of wanted to be hand-in-hand with that. I wanted Lucifer and Michael to have similarities, because in that regard I didn't want to reach outside the *Supernatural* box. I wanted to keep Michael's humanity. Even though he's this perfect being and all these [incredible] things, he's humane, and I felt that was important. Jensen helped me out a lot, just with some ideas that Jared had brought to the table, because Jared wasn't with me on set the day I was playing Michael. I feel fortunate that Jensen took the time and worked with me. That's one of the reasons why *Supernatural* is so successful – guys like Jensen and Jared give every second to every part of that show. That's what's most important.

John was thrown around pretty good in *The Song Remains the Same*. Did you get to do any of the stunt work yourself?

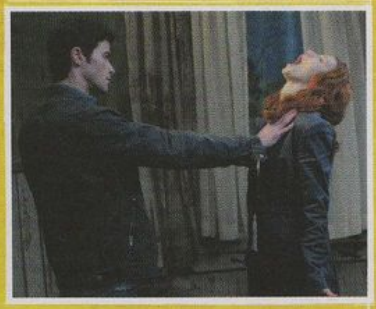
You know what? I begged the director, Steve Boyum. I begged Steve to absolutely kick my ass with stunts, but, seeing as how I was playing in a large part of this episode, as both John and Michael, he kept me pretty safe. He let me do a couple of spills, but I gotta give it up to my stuntman, because my stuntman got tossed around like an absolute rag doll! The whole stunt team that works with *Supernatural* is amazing. They give it their all.

Amy and Julie McNiven worked some great fight sequences in that episode, but John didn't have a whole lot of fight


“If I found out my wife was slaying demons, I think I would just fall that much more in love with her!”



"I think the scenes when John becomes Michael are my favorite piece of work that I've done thus far in my career."



sequences. He pretty much just got his butt kicked the whole time. They're very protective of the actors [by using] knee-pads and elbow-pads and back support and whatnot, but I played football for six years and I currently box, so I'm not one of those actors who sit around trying to be pretty all the time. I enjoy my life. I enjoy being active and boxing and doing whatever I can. I'm not too nervous, so when it comes to taking a spill, you take a spill and get a bruise, big deal; at least your fans know it's *you* taking that spill.

Did you get to go out and do anything active while you were in Vancouver?
I didn't get a chance to do much. I walked around the city; saw as much as I could of downtown. I know the streets and the city pretty well now. I ran around Stanley Park too – I bit off a little more than I could chew with that one. Halfway through, I thought, "Man, it's beautiful, but how long is this freakin' run?" I found out later that it was about eight miles, and I couldn't walk the next day. But, hey, I got to do of the most beautiful, scenic jogging I've ever done in my whole life!

Since you were too sore to walk the next day, it's a good thing you had the Impala to drive!
Yeah, I love the Impala. I love cars. It's funny, because my father has his very first car, a 1957 Chevrolet Bel Air that he's held onto his whole life. But it sat and rusted and now, just over the last four to five years, we've finally restored it. We made it more of an American hotrod – we jumped up the tires in back, put a big 560 horsepower motor in it with no nitrous [oxide] or anything, just raw American horsepower. Right before I did *The Song Remains the Same*, I bought an early 80s Honda motorcycle and turned it into a café racer. Literally just for fun. I didn't want to ride it, I was just bored, and I sold it two weeks later. My dad was a mechanic in his younger years and so I grew up building everything, you name it. I raced Motocross for five years. I raced competitive racing go-carts in Miami, and I won a championship there. Anything with a motor, a steering wheel, or handlebars, I've pretty much done my whole life. So it was definitely great to sit behind the wheel of the Impala. And to be that character – I really felt a lot like my dad. The funny thing is, if I were to show you a picture of my father and Jeffrey Dean Morgan, they could be cousins or brothers; it's not far off.

In *The Song Remains the Same*, John found out that his wife was a monster hunter. How would you react in real life if you found out that your significant other was secretly slaying demons?
I have to say, if I found out my wife was slaying demons, I think I would just fall that much more in love with her!

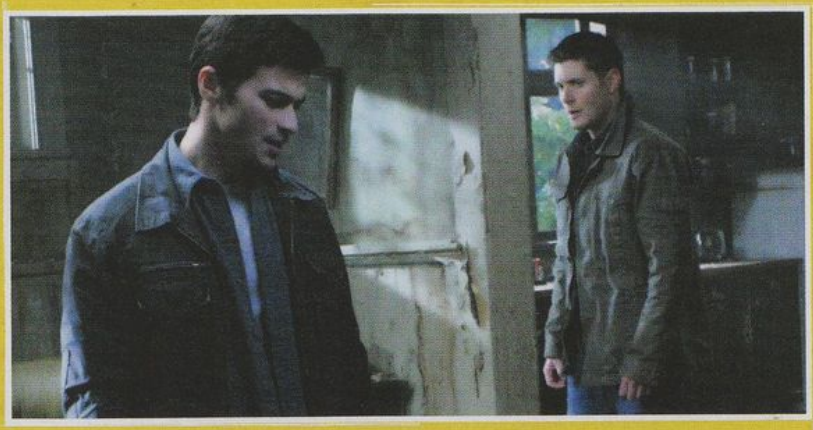
It would've been really cool and memorable to see John react that way! But since he didn't, what would you say is your most memorable scene from *Supernatural*?
I think the scenes when John becomes Michael are my favorite pieces of work that I've done thus far in my career.

Do you have a favorite line of dialogue from your Michael scenes?
Yeah, actually, I do. Michael had so many good lines, but there's a little moment where Michael turns back to Dean after telling him how his life was going to play out and how he has no say over it, and I say, "You can't fight city hall." That's definitely one of my favorite lines. They really did a good job with Michael. He's a really cool character to play.

Is there anything else about your experience with *Supernatural* that you'd like to share with the fans?
I went and did a *Supernatural* convention ["Asylum 3"] in Birmingham, England last summer and I met some great fans. The support for *Supernatural* is outstanding, so anything I can do for the fans, I'll do it in a second. It feels good to sit there and talk to them, and I love when they ask questions that I don't even know the answer to. I was asked so many background questions about John that I wasn't even aware of; I had to go home and restudy my character. It was great.

I just really wanna thank the fans and the people that read these articles and the people that support *Supernatural*. This show is so lucky to have support like that. It's really mind-blowing. But it's also understandable through my eyes, because I think this show, the actors, the team behind the scenes, everybody is just great.

Supernatural has the best fans, they really do. They asked me in Birmingham if I've ever been starstruck, and I was on stage and there were about 800, maybe 1,000 people in the audience, and I was like, "Yeah, right now!" At the time I'd only done the one episode, so to have such fan support, I was like, "I'm in awe of *you* guys!" It's not actors or music artists or anything that make me starstruck, it's the fan support that leaves me speechless. I told them then, and I'll say it again, *Supernatural* the first time around was one of the best experiences of my acting career, and now this second episode has absolutely capped it off. I'm smiling and I'm happy and I'm excited because it's my favorite thing I've ever done. I love playing Young John Winchester!

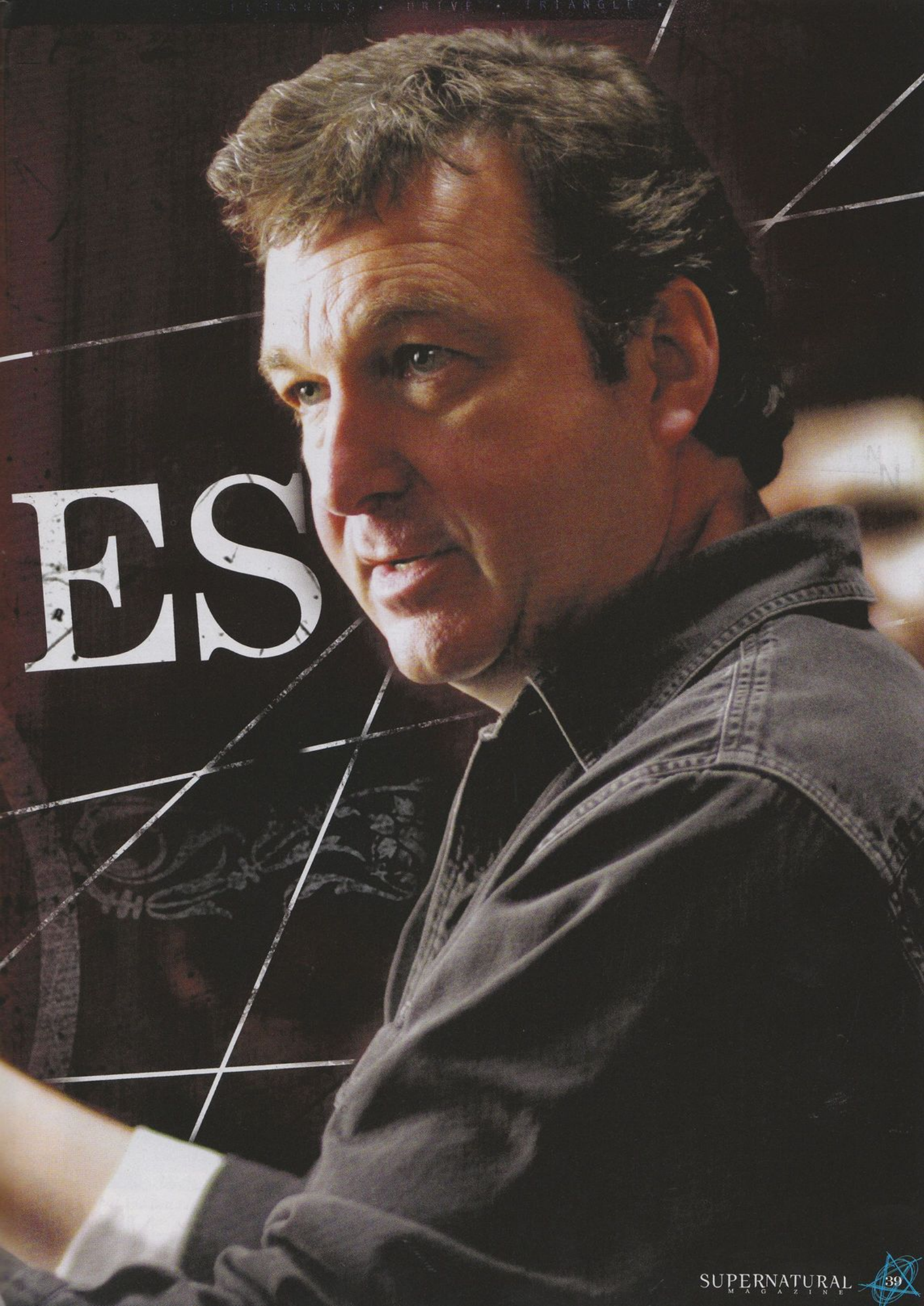


BRITISH-BORN DIRECTOR CHARLES BEESON STARTED HIS *SUPERNATURAL* DIRECTING WITH SEASON TWO'S *PLAYTHINGS* AND SINCE THEN HAS TACKLED SOME OF ITS SCARIEST – AND FUNNIEST – EPISODES. *THE OFFICIAL SUPERNATURAL MAGAZINE* CAUGHT UP WITH HIM AFTER HE HELMED SEASON FIVE'S *99 PROBLEMS* TO FIND OUT MORE...

Words:
Nicholas Knight

DIRECTOR'S CUT:

CHARL BEESON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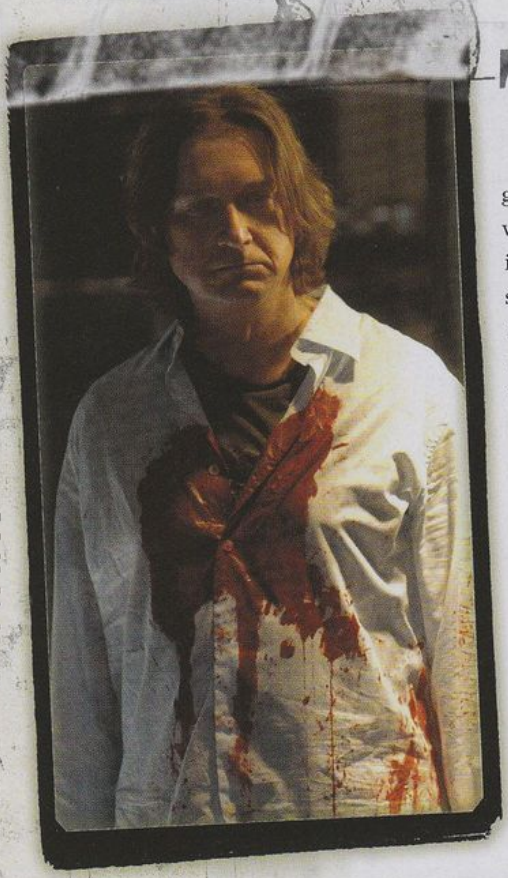


The opening scene of director Charles Beeson's *Playthings* climaxes with a man tumbling down a grand staircase and getting his head twisted around the wrong way – talk about a memorable entrance into the *Supernatural* universe! Not surprisingly, ever since then, Beeson has become a staple of the show, having directed an impressive 11 episodes now. While he awaited news of how many episodes he'll be directing in season six, Beeson chatted with *The Official Supernatural Magazine* about the way things played out in seasons four and five from his side of the camera.

***The Official Supernatural Magazine*: You've directed 11 episodes of *Supernatural* now; what's the experience been like so far?**

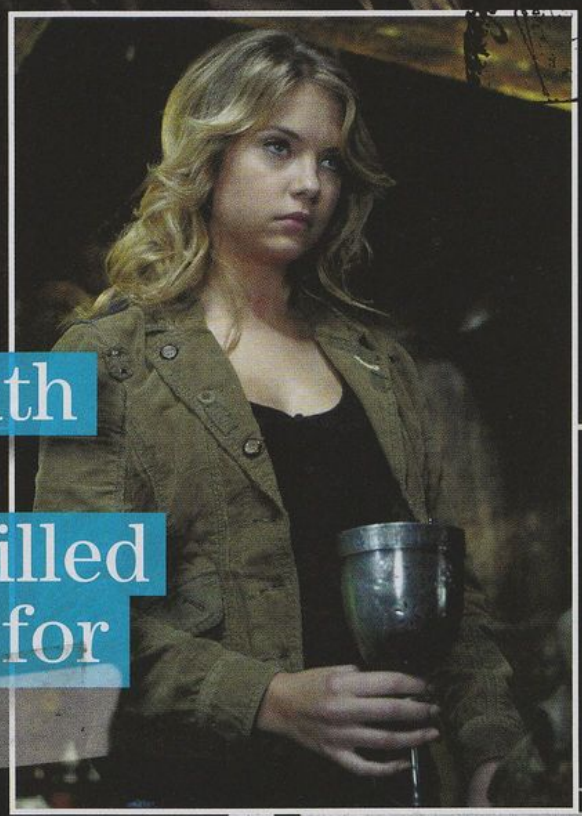
Charles Beeson: It's been nice to work on it over many years, to see the show evolve and grow, and to make strong friendships. Just to work on a show that has made over 100 episodes is awesome – not many people get to say that.

When we spoke with you last, it was between seasons three and four, so what do you think of the way the show's mythology has expanded since then with the addition of angels and Lucifer and the Apocalypse?

It just made the show richer, and I think the audience responded to that. For me, working toward the Apocalypse has been pretty exciting.

Do you have any fun behind-the-scenes stories about working on *It's the Great Pumpkin, Sam Winchester*?

Nothing specific; it was just a lot of fun to make. Halloween is an iconic time of year in America, so it was a great one to do. I've still got the image I took off the dailies as



"I just love working with Misha and I love his character, so I was thrilled when I read the script for *The Rapture*."

a screensaver on my computer. We had a camera looking through the bottom of the barrel as the girl was bobbing for apples, and with the red apples and her dark hair floating in the clear water it's quite an extraordinary image.

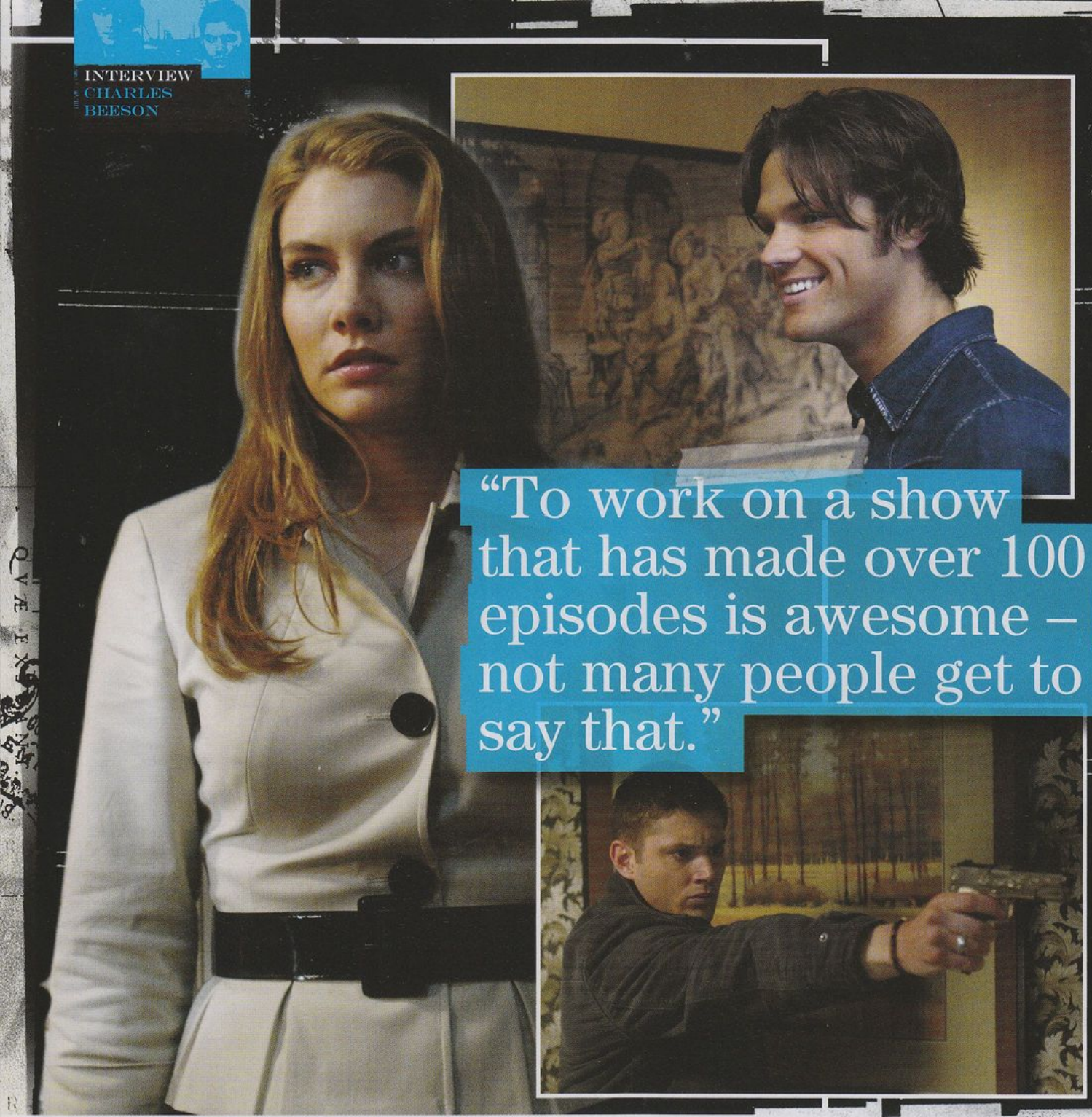
What imagery springs to mind from your next episode, *I Know What You Did Last Summer*?
I like the crossroads scene. It's very powerful. It has an epic quality to it.

In *Sin City* you worked with Katie Cassidy as the character Ruby, and then in *I Know What You Did Last Summer* you worked with Genevieve Cortese as Ruby. Did it feel like the same character to you still?
Yes, definitely, but the thing that I loved was that we had four Rubies. That was a lot of fun, particularly by the time the maid [temporarily possessed by Ruby] shows up. I think I can say I'm the only director to have worked with *all* the Rubies!

Speaking of Genevieve, was the love scene in that episode a challenge to film logistically because of the height difference between her and Jared?
I did give that some thought before we started, and that's why I suggested that the couch was gonna be a useful place for them to meet. But it went great, and there was great chemistry between them, which has been borne out by the fact that now they're married! Let's just say I had a lot of wind filling my sails that day.

There was also a lot of chemistry on the set of *Sex and Violence*...
Oh yes, I filled the air with lust wherever I could.

Did you film the Honey Wagon scenes at an actual strip club?
Yeah, and met a lot of strippers in the bargain. It was very difficult doing the technical survey during prep for the episode, because the bar already had a lot of dancers in there, so I'm not sure how much attention anybody paid to the technical survey...



"To work on a show that has made over 100 episodes is awesome – not many people get to say that."

Moving on to the "violence" part of the title, what was it like shooting the boys' big brawl?
The guys are so good at the fighting, so for me it's really easy. They're able to get really close to hitting each other without actually hurting each other, so it was great and the filming for me was pretty straightforward.

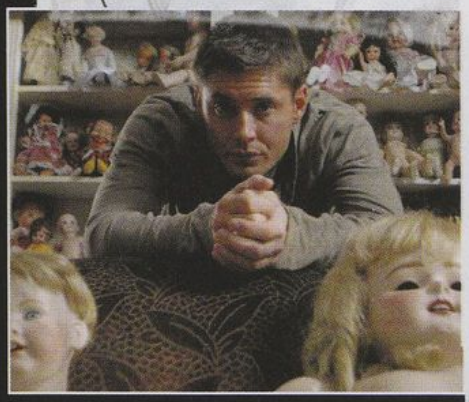
Was the big showdown with the demons at the end of *The Rapture* just as straightforward?
Yeah. It was pretty tough to pull off the factory at the beginning, actually, where they discover Castiel. It's funny because when the things that I worry about not being as good as they could be do end up working out, they become my favorite scenes because of that, so I was really pleased with the way that scene looked. I just love working with Misha and I love his character, so I was thrilled when I read the script for *The Rapture*. I knew it was going to be a wonderful opportunity, and it worked out really well.

You must have gotten a kick out of playing with the Castiel action figure in *I Believe the Children are Our Future*...
Yeah, that was great. There were a lot of attempts to try and steal it. We almost had to put night security on the Castiel collector's item.

How much ham did Jensen Ackles have to eat while you were filming that episode?
He was good for a fair bit of ham. [*Laughs*]

After the scene was finished, did the crew eat the rest of the ham?
No! Anybody's who's been on a film set for longer than two minutes knows never to eat anything that's been cooked for the set because it's been hanging around for too long. When Jensen ate the ham, he wasn't eating the ham you see, he was eating ham from *behind* the ham. We had a nice organic ham for him behind the prop ham.

There was some great humor in *I Believe the Children are Our Future*, and there were definitely humorous beats in your previous episodes as well, but *Changing Channels* was your first largely comedic episode. Did you enjoy the change of pace, or was it a challenging transition?
As soon as I saw that script I was thrilled to do it, because generally directors get pigeonholed as just being able to do one genre, so to get to do something that is comic was a rare opportunity for me. I jumped at the chance. When I first read the script, I thought, "You know what? This could go horribly wrong or it could be great; there's no middle ground on this at all. It's not an episode that's gonna be okay. It's either going to be terrible or it's going to be fantastic." If I had any concerns going in it was about making sure that it worked. I'd never done a game show before, nor had I done a sitcom, nor had I done a health ad, but that's what made it so much fun for me. The boys are both brilliant at comedy. It was such a fantastic episode, and it was all anyone could do not to laugh during the takes – it was about as much fun as you can have on a TV set. Yet every day I thought I didn't really know if I'd dreamed it or directed it, that's how far out there it was.



Was Jared nervous about the "Nutcracker" contraption?
Yeah, he was very worried about it... and rightly so, because that thing was driven by a steam piston and was real! The only way of doing it is to stand there and measure where the ball is and allow for how much it's gonna bounce and allow for how much the metal flexes, because it moves really fast – none of that's speeded up. Then you have Jared stand there and don't move and just do it and hope that you've got it right. I wasn't going to ask Jared to do that – we had a stuntman ready to stand there – but Jared insisted on doing it. That thing was the real deal and yes, he was worried. In fact, most of us were worried just watching it, never mind being strapped in ski boots, standing in front of a ball that's moving about 35 miles per hour toward your groin...

If you had to be stuck living in one of those TV shows, which show would you choose?
Well, it'd be too frenetic to be stuck on a Japanese game show. I'd have to say the hospital [for "*Dr. Sexy, M.D.*"] because there were some sexy people in there. I think that's the place to hang out.

How about being stuck in the church in that little town in *99 Problems*?
Maybe in the real town. We shot in a place called Fort Langley, which was interesting. It used to be a very busy town when it had a ferry over the river, but the ferry was replaced with a bridge, so it had exactly the right qualities for this deserted town. The small community comes over well, so hopefully that comes through as sort of the heart behind that episode.

Had you ever heard of the Whore of Babylon before?
No, I hadn't, but I looked and she's there near the end of the Book of Revelation, so it was nice to deal with her. It was a fun episode.

Your episodes have featured ghosts, angels, demons, a mad scientist, a siren, a trickster, the Whore of Babylon, and the anti-Christ... Which creature is your favorite creation?
I'm not going to give you a favorite – I get fond of all the characters that I'm involved in creating. Somebody asked me the other day, "What's your favorite episode that you directed?" and I found that very difficult to answer because they're all special for different reasons.

Well, we still have to ask: What's your favorite episode from seasons four and five?
I'm going to say *Changing Channels*, because for me that was the biggest challenge, and it was the most fun to make. But it's such a privilege to work on any *Supernatural* episode. It's just been a great experience.

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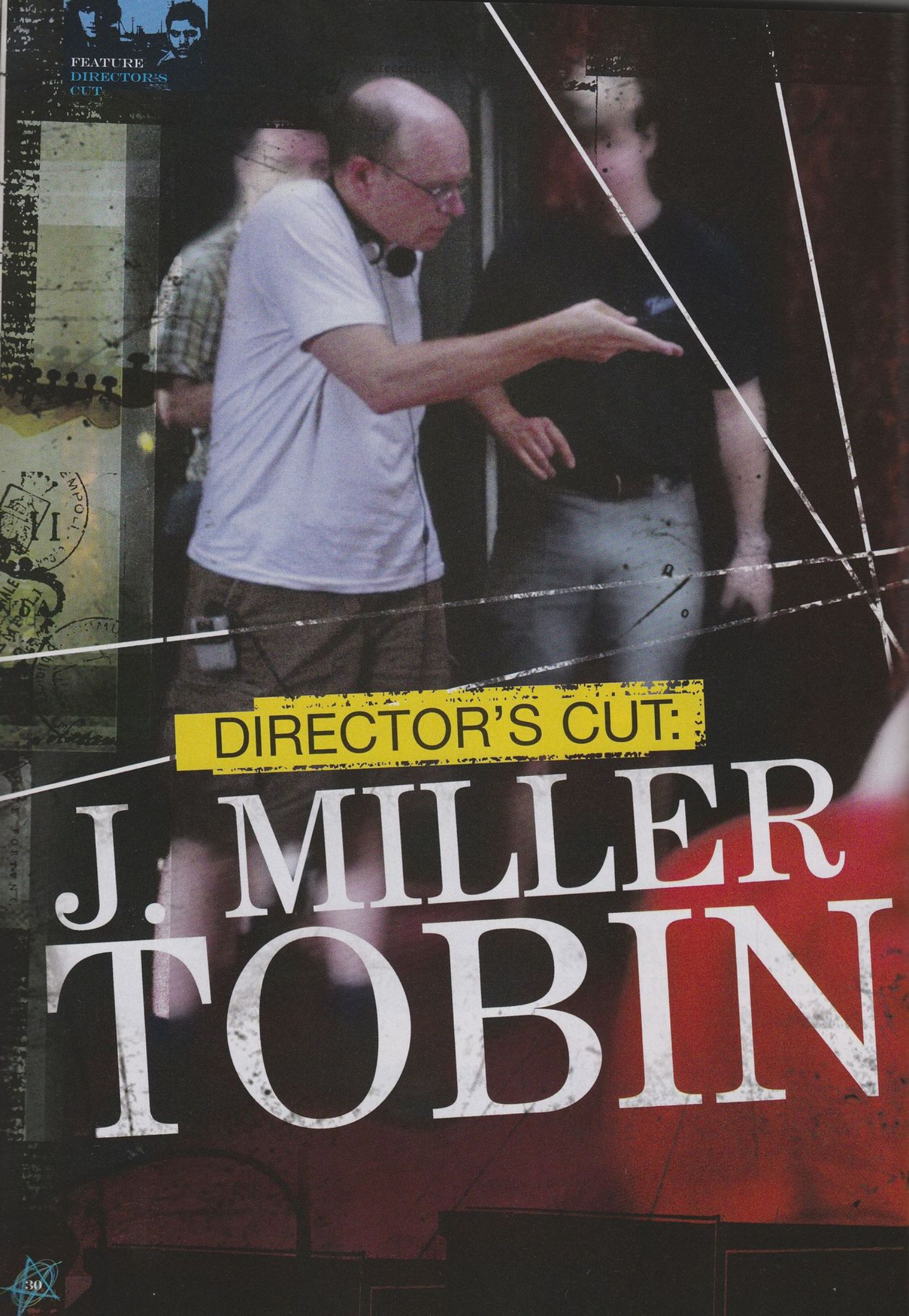
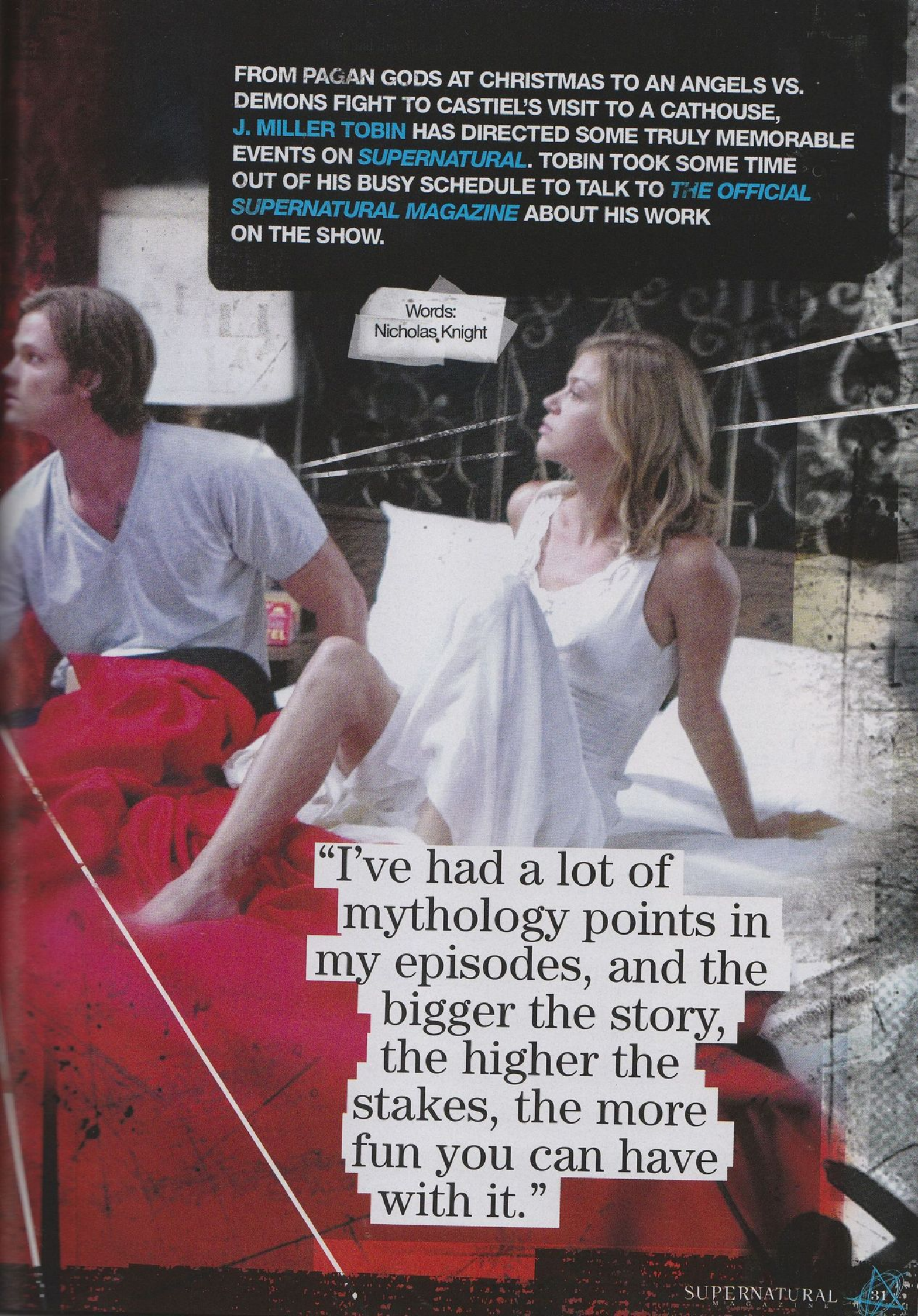


DIRECTOR'S CUT:

J. MILLER TOBIN

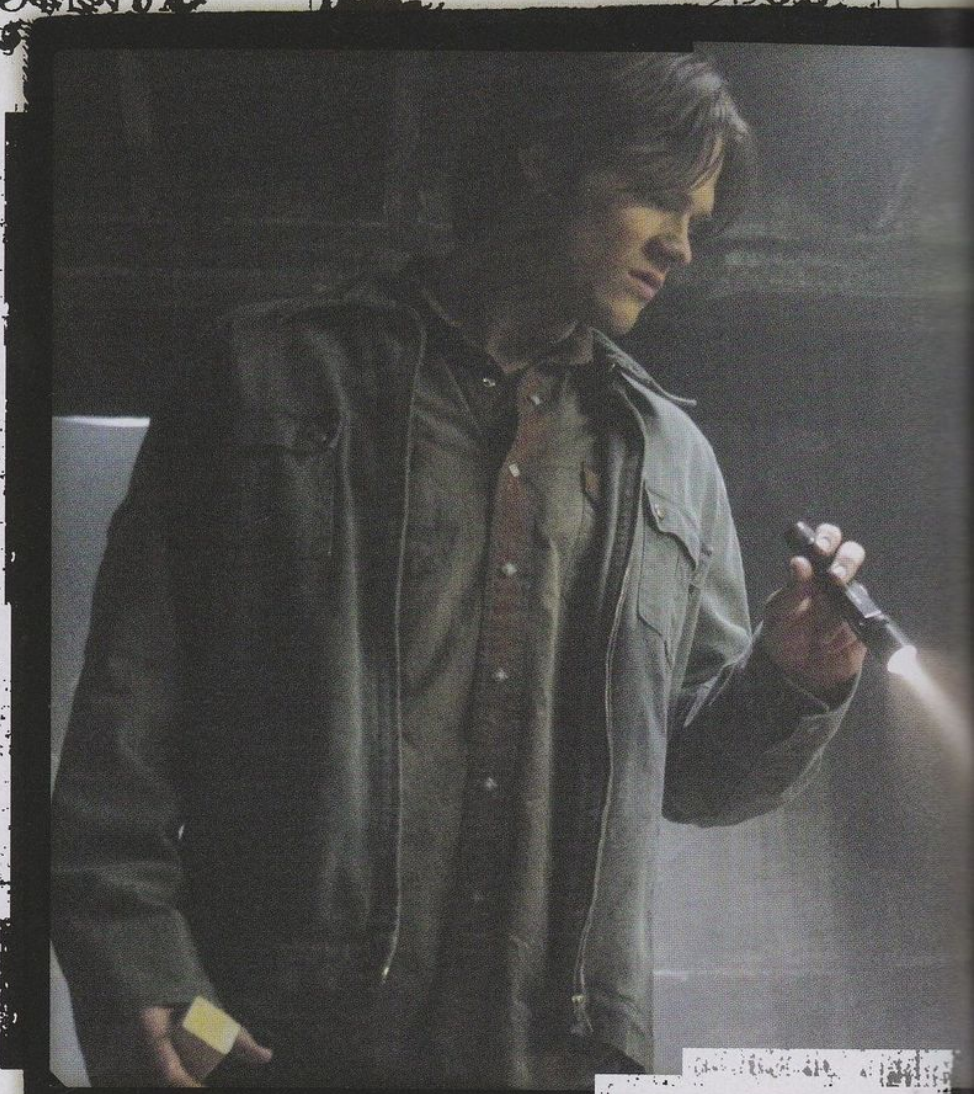


FROM PAGAN GODS AT CHRISTMAS TO AN ANGELS VS. DEMONS FIGHT TO CASTIEL'S VISIT TO A CATHOUSE, J. MILLER TOBIN HAS DIRECTED SOME TRULY MEMORABLE EVENTS ON *SUPERNATURAL*. TOBIN TOOK SOME TIME OUT OF HIS BUSY SCHEDULE TO TALK TO *THE OFFICIAL SUPERNATURAL MAGAZINE* ABOUT HIS WORK ON THE SHOW.

Words:
Nicholas Knight

"I've had a lot of mythology points in my episodes, and the bigger the story, the higher the stakes, the more fun you can have with it."

J. Miller Tobin has only directed one *Supernatural* episode per season, but from Sam being possessed by Meg in *Born Under a Bad Sign* to the kitschy fun of *A Very Supernatural Christmas* to the major showdown between the angels and demons in *Heaven and Hell* to the separate but parallel lives of the brothers in *Free To Be You and Me*, his episodes have always been memorable. He took time out of his busy schedule to chat with us about angels battling demons, angels visiting brothels, and living in the City of Angels.

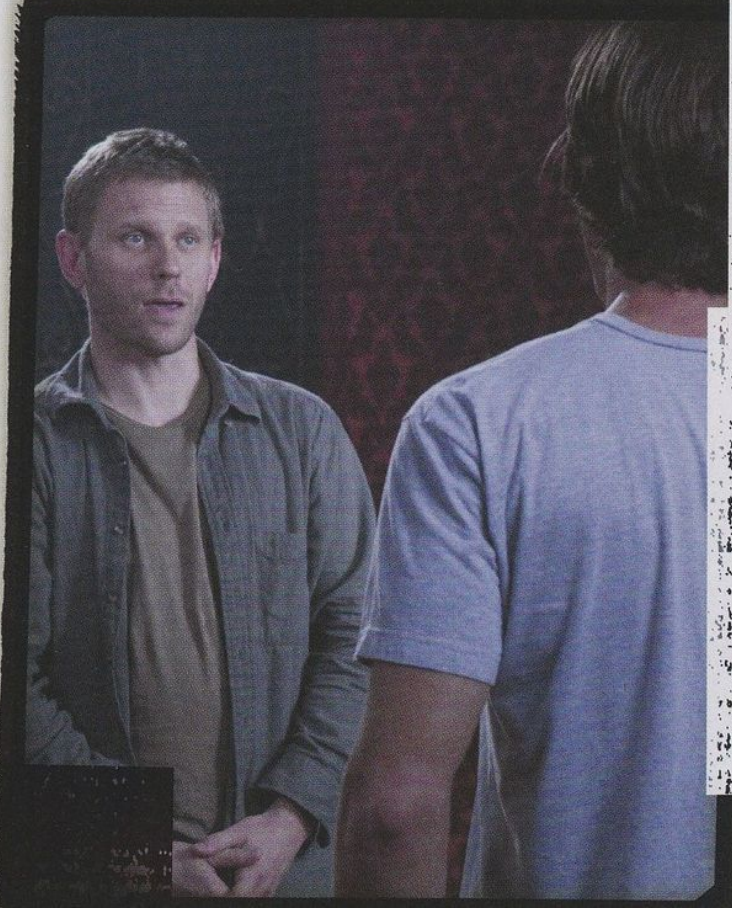


***The Official Supernatural Magazine*: Now that you've directed four episodes of *Supernatural*, do you have any comments about the experience as a whole?**

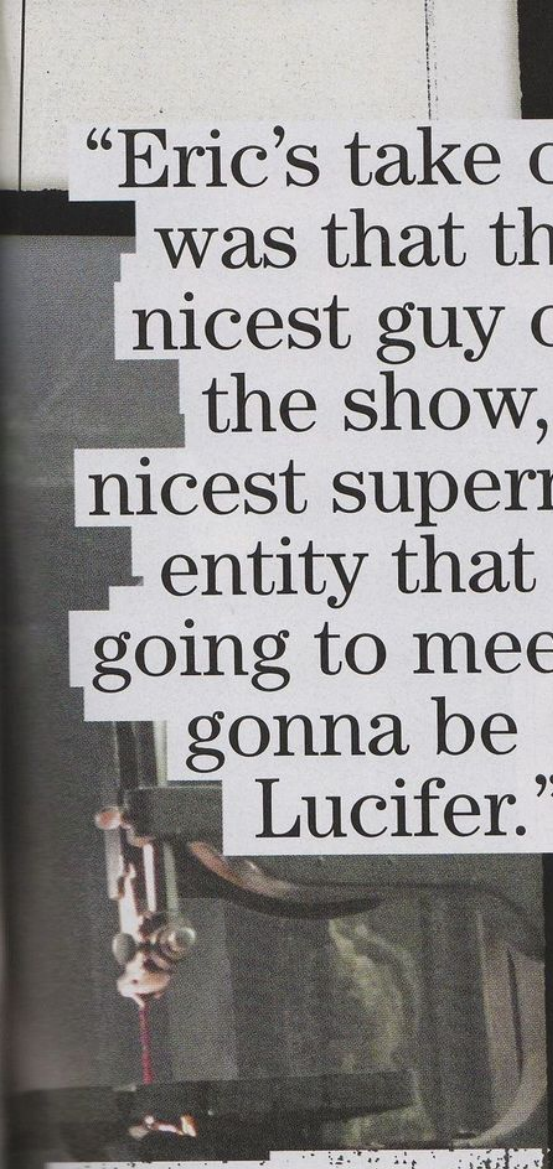
J. Miller Tobin: I think I have a pretty good understanding of the world of *Supernatural*, and I love digging into it. There's a certain criteria that you're working in, but that being said, you have complete freedom to do other things, which is a fantastic opportunity and also a very, very difficult challenge. The producers encourage you to come up with ideas and interesting ways to do things, different points of view, different looks, etc. The wonderful crew will make happen whatever you can come up with, so it's up to you to come up with something pretty cool. I've had a lot of mythology points in my episodes, and the bigger the story, and the higher the stakes, the more fun you can have with it.

Of all your episodes, which is your favorite?

I like all of them for different reasons. I really loved *Born Under a Bad Sign*. The whole cat and mouse thing between Dean and Sam was just terrific to shoot. *A Very Supernatural Christmas* was just a completely different kind of episode. It was scary and campy all at the same time to have the comic element of the over-the-top Christmas stuff and then the really disturbing creature that drags people away in a bag and you end up having people hanging off the walls and there's blood and guts everywhere... The contrast in that episode was great. Just like the similarities in the parallel lives of the boys in *Free To Be You and Me* was great. Ultimately my favorite was *Heaven and Hell*, just because I had such incredible story beats to tell and I think all of it just came together really well. I think *Heaven and Hell* is probably the most consistent in terms of having the juiciest story points conveyed. But there

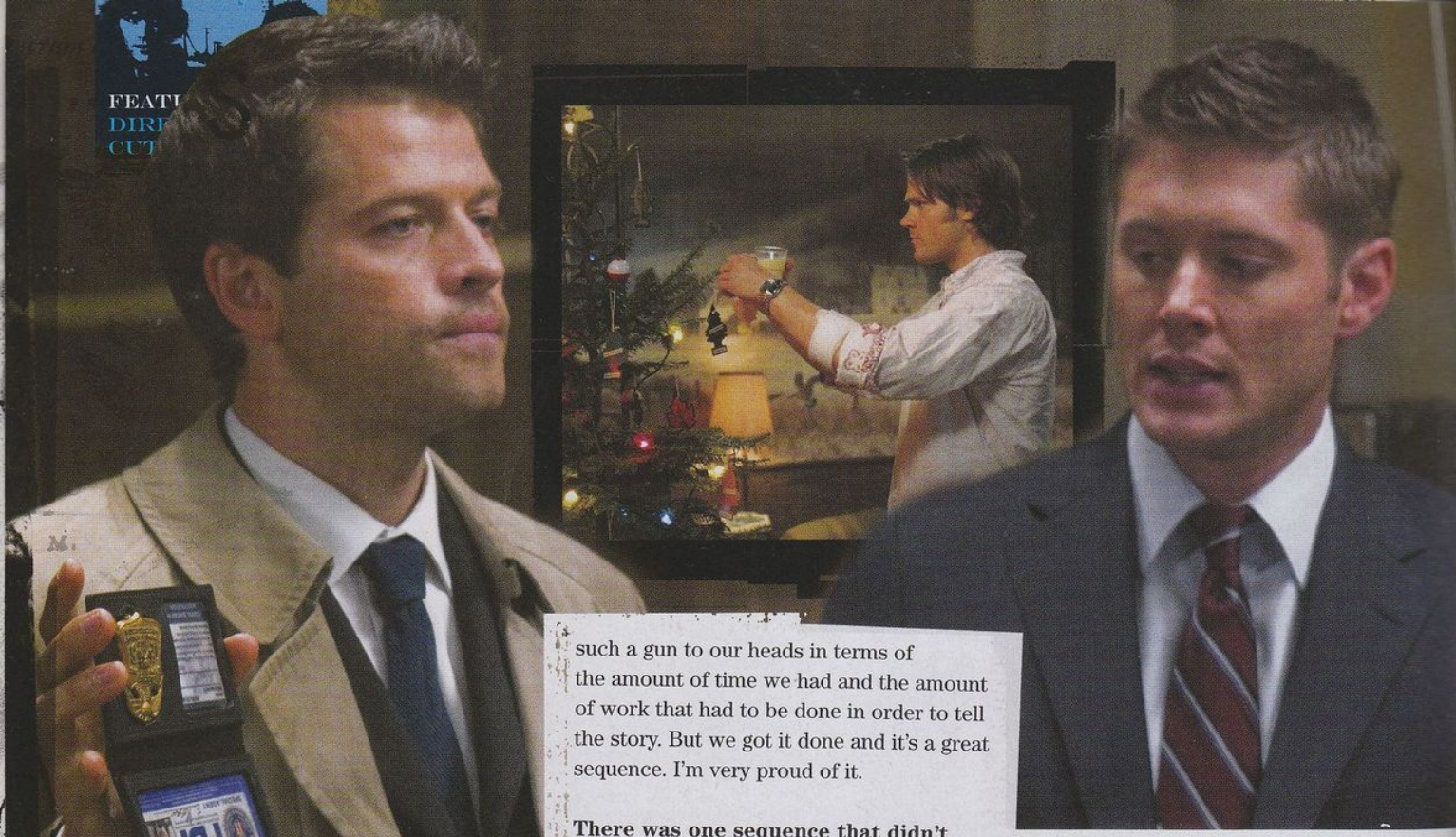


"Eric's take on it was that the nicest guy on the show, the nicest supernatural entity that we're going to meet is gonna be Lucifer."



are elements in all of my episodes that I really love.

Are there any specific story beats from *Heaven and Hell* that you particularly enjoyed working on?
We got to do big, meaty things in that episode, like Anna and Dean sleeping together. Those kinds of scene are always difficult to shoot, but Jensen Ackles and Julie McNiven were just terrific. We really wanted it to be beautiful and romantic and loving, which I think it was. And we had this huge showdown between the angels and the demons in the barn, which was an enormously difficult sequence to shoot, and then Anna was absorbed into wherever she went – back up to Heaven, I guess. I really enjoyed working with Julie McNiven, who played Anna; she was just absolutely terrific. Then there was, of course, the scene at the end of the episode where Dean confesses what he did in Hell. Just incredibly meaty, wonderfully dramatic story points to play with. I feel blessed to have gotten that episode. When you're working with people like Jared Padalecki, Jensen Ackles, Julie McNiven, Misha Collins, Genevieve



Cortese, Robert Wisdom, and Mark Rolston, all of whom were just terrific, all in one scene, at that point it's like conducting a symphony. When you've got the best players in the world at your fingertips, you just can't go wrong. It's such a pleasure.

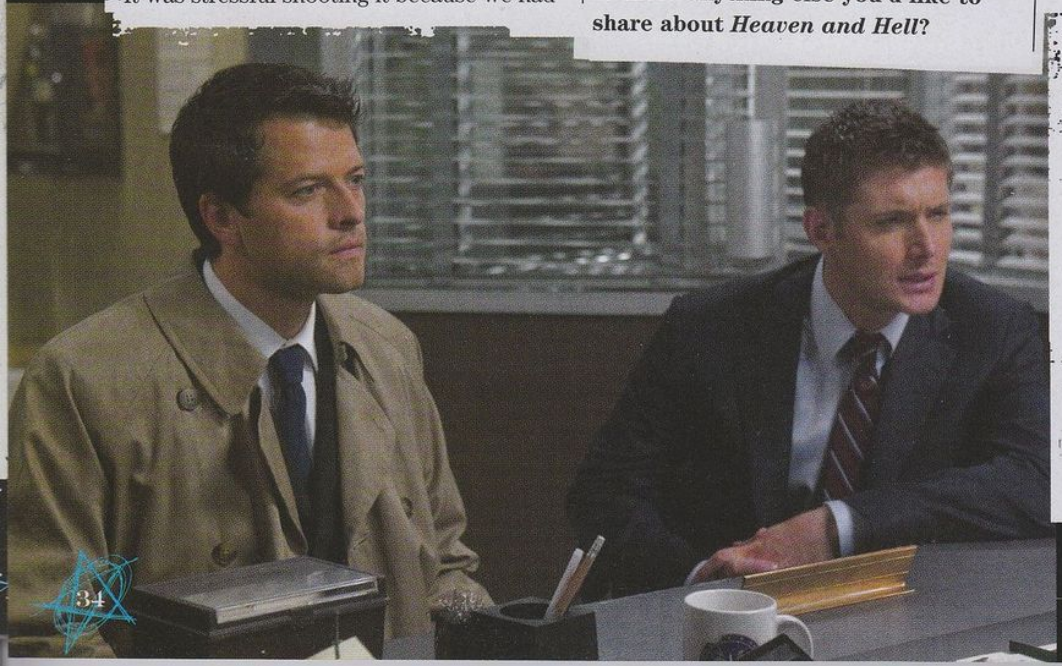
Speaking of all those people, was it a little chaotic filming that big fight scene?
It was initially conceived as a slightly bigger sequence, actually, but time constraints and such meant that we had to simplify it ever so slightly, but it still had all the major beats. If we'd had two days to do it, it would've been great, but we had just one 15-hour day, which is a very long day. It was stressful shooting it because we had such a gun to our heads in terms of the amount of time we had and the amount of work that had to be done in order to tell the story. But we got it done and it's a great sequence. I'm very proud of it.

There was one sequence that didn't make it into the episode at all. Was the unaired scene that's featured on the DVD cut for space reasons, or did the producers decide that the story element of Heaven protecting Sam and Ruby was too much of a hint about Castiel's superiors wanting the Apocalypse to happen?
It was cut purely for time. I thought it was quite beautiful, because we shot up in those trees in a park in Vancouver and it was supposed to be sort of a magical, neutral place, like we weren't really supposed to know where we were. It was this incredible redwood forest, near where they find Anna's tree. I talked to Eric about it, and there was nothing in that scene that was critical to move the story arc of the season forward, so when we needed to cut for time, that one had to go.

Is there anything else you'd like to share about *Heaven and Hell*?
I'm thrilled that I ended up with that script with all those huge story points in there. I think the torture scene with Ruby was really disturbing in the right way, the love scene with Anna and Dean was absolutely beautiful in the right way, and then the confession at the end with Dean was just heartbreaking in exactly the right way. I would happily show any one of those three scenes to people as an example of my best work. I'm really proud of the whole episode, but those three scenes in particular.

Jumping to your next episode, what was your favorite scene to direct in *Free To Be You and Me*?
I loved the whole opening teaser where we did the cross-cutting between the two guys, with Sam cutting the lemons and Dean stabbing the vampire, then Sam cleaning the bar and Dean cleaning blood off the car. I just love the rhythm and the pacing of all that. I think that whole opening sequence really turned out well, and it really told us where we were in terms of story that these guys were in separate states, but not that far apart, that even though they weren't physically together, they were continuing to live their lives in some sort of rhythm that will never die. They're constantly in sync like that.

Dean and Castiel are also in sync in their own unique way in *Free To Be You and Me*. Was it fun taking an angel to a whorehouse?



Oh, absolutely! As Eric has said to me, there's a whole spin-off to be had with Dean and Castiel on the road together. It's an entire other world going on there that's just a riot. Jensen and Misha are great together. They've both got such perfect comic timing. The interesting thing about this is that now that Castiel has rebelled, he can start to experience human emotions. He's starting to eat, he's starting to drink, he's starting to have sexual cravings. Misha did a great job and totally got the joke of watching this guy who has experienced nothing experience things for the first time.

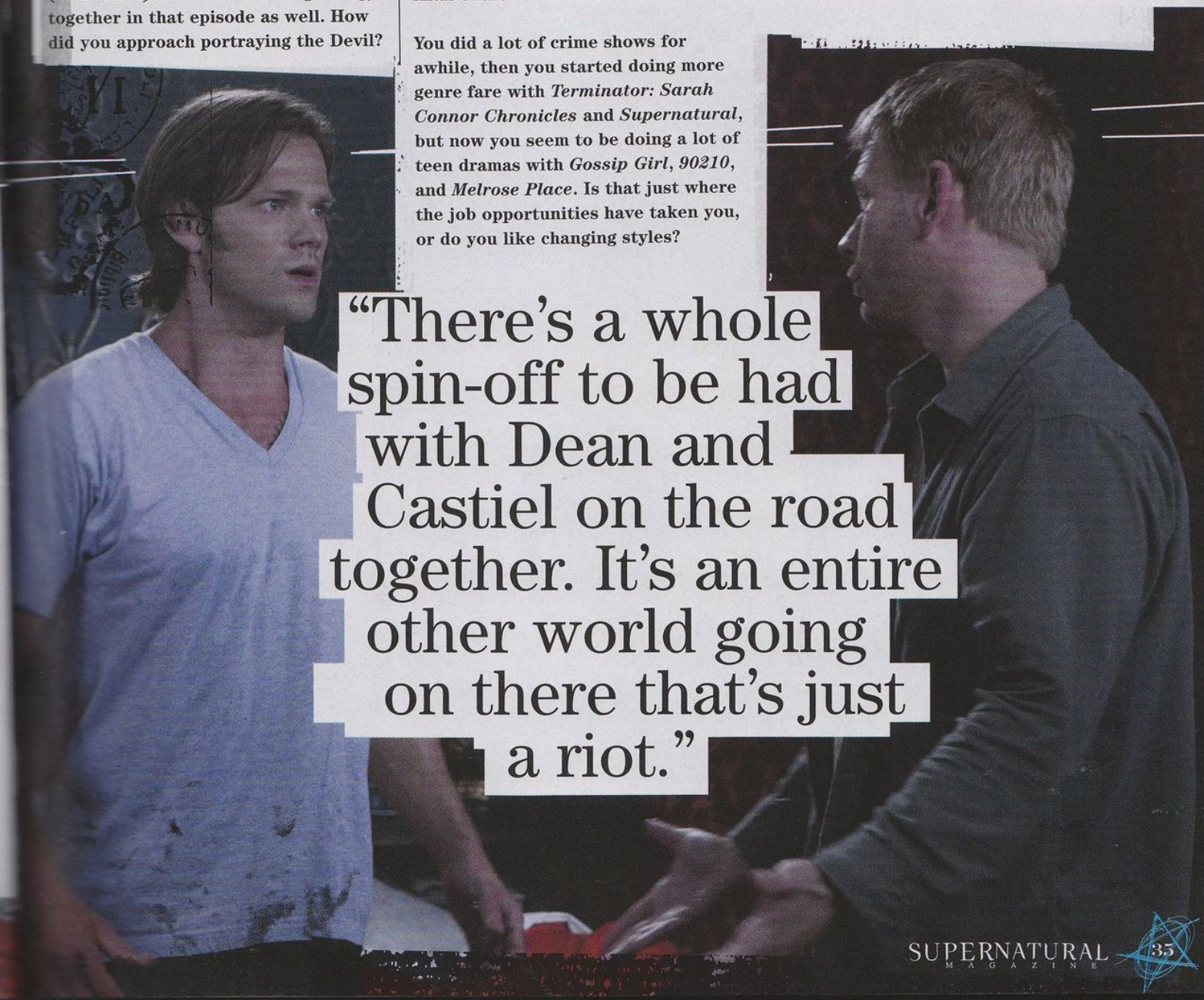
Like beer?
I give total credit to Misha for that one. He just came up with this thing that when he got nervous and scared he suddenly downed a beer. It just played beautifully and was so funny. Misha and Jensen have a wonderful energy together.

Jared Padalecki and Mark Pellegrino (as Lucifer) had an interesting energy together in that episode as well. How did you approach portraying the Devil?
I had long talks with Eric about that, about the tone, about who Lucifer was and how sympathetic he had to be. Eric's take on it was that the nicest guy on the show, the nicest supernatural entity that we're going to meet, is gonna be Lucifer. He's the most sympathetic. In Kripke world, the ultimate bad guy is the only one on the show that is sympathetic to our characters, to what they're going through, which is why it's so twisted and interesting.

Another show that *Supernatural* fans might be interested in that you're involved with is *The Vampire Diaries* – how do the supernatural elements of that show compare or contrast with those in *Supernatural*?
I love *The Vampire Diaries* as well. It's more a teen show, and it's not nearly as dark as *Supernatural* is. Emotionally, it's probably as dark, but physically *Supernatural* is a much more violent, bloodier show than *The Vampire Diaries*. *The Vampire Diaries* is more of a love story, where the boyfriends happen to be vampires. They're actually very different kinds of shows.

You did a lot of crime shows for awhile, then you started doing more genre fare with *Terminator: Sarah Connor Chronicles* and *Supernatural*, but now you seem to be doing a lot of teen dramas with *Gossip Girl*, *90210*, and *Melrose Place*. Is that just where the job opportunities have taken you, or do you like changing styles?
That's just where my job path has taken me. Right now I'm doing a lot of shows for the CW. But my heart lies with the genre shows because those are the ones I like to watch. I love doing all of them, but my personal taste tends to be in the genre fare.

Are you scheduled to direct any episodes for season six yet?
Not yet. I'm up for a producer-director job on another show, though. If that comes through, and I think it probably is going to, it would preclude my going back to Vancouver. I love doing the show and I love going up to Vancouver, so I feel like I missed out in season five by only doing one, but it was a good one nonetheless. My family's here in LA, and this year I did two episodes in Atlanta, two episodes in New York, and two episodes in Vancouver, so that's six months out of town. Six months being on the road away from your family is really hard. I'm always fighting to get shows that are based in LA. But I certainly hope that if I can, I'll get to work on *Supernatural* again!



"There's a whole spin-off to be had with Dean and Castiel on the road together. It's an entire other world going on there that's just a riot."

Playing both the troubled human vessel Nick and Lucifer himself, actor Mark Pellegrino played quite a part in season five of *Supernatural*. As we prepare for season six, we looked back with Mark to talk about scary prosthetics, rivalries with Misha Collins, and what it's like to punch through someone's chest...

Mark Pellegrino made his entrance on *Supernatural* as Nick, and Lucifer exited *Supernatural* while wearing Jared Padalecki's meat-suit, but for all intents and purposes Pellegrino is *Supernatural*'s Devil incarnate. He made us truly feel sympathy for the Devil, to the extent that some viewers were undoubtedly rooting for him – not to win the Apocalypse, mind you, but to reconcile with his brothers... and God. It could've been a win-win situation. But alas, Lucifer couldn't get past the need for vengeance that had been building inside of him for millennia, and, if given another chance, Pellegrino feels Lucifer would continue to seek out his own form of justice...

***The Official Supernatural Magazine*: Now that the Devil's left your body, what would you say is your favorite Lucifer scene?**

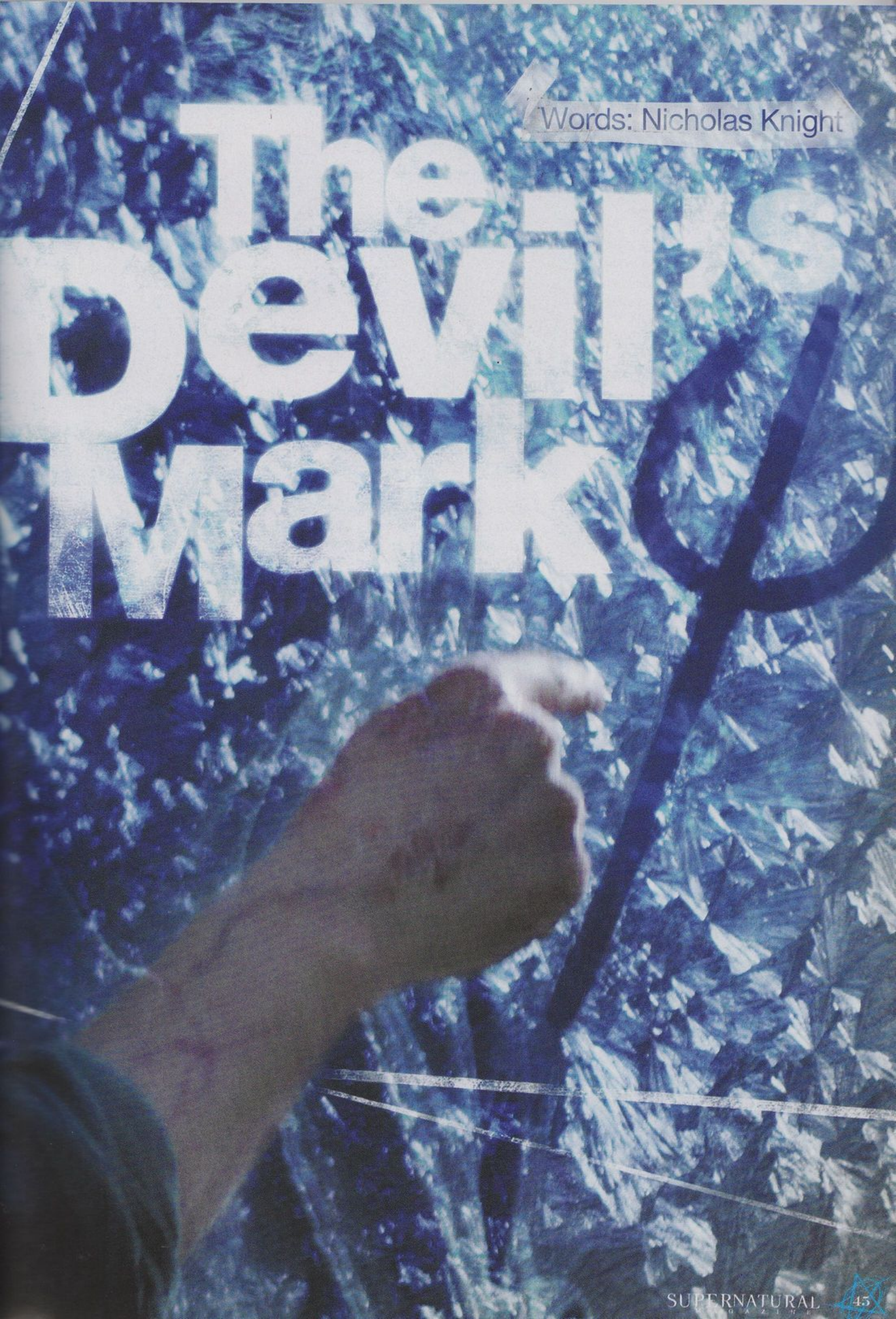
Mark Pellegrino: I love all the scenes in *Abandon All Hope* – that's my favorite [episode]. I like when Castiel and I have a face-off. Calling up Death and killing all the demons in town... That whole shebang was just fun.

Do you have a favorite line of Lucifer dialogue?

"Oh, *hello*, Death." I like that one.

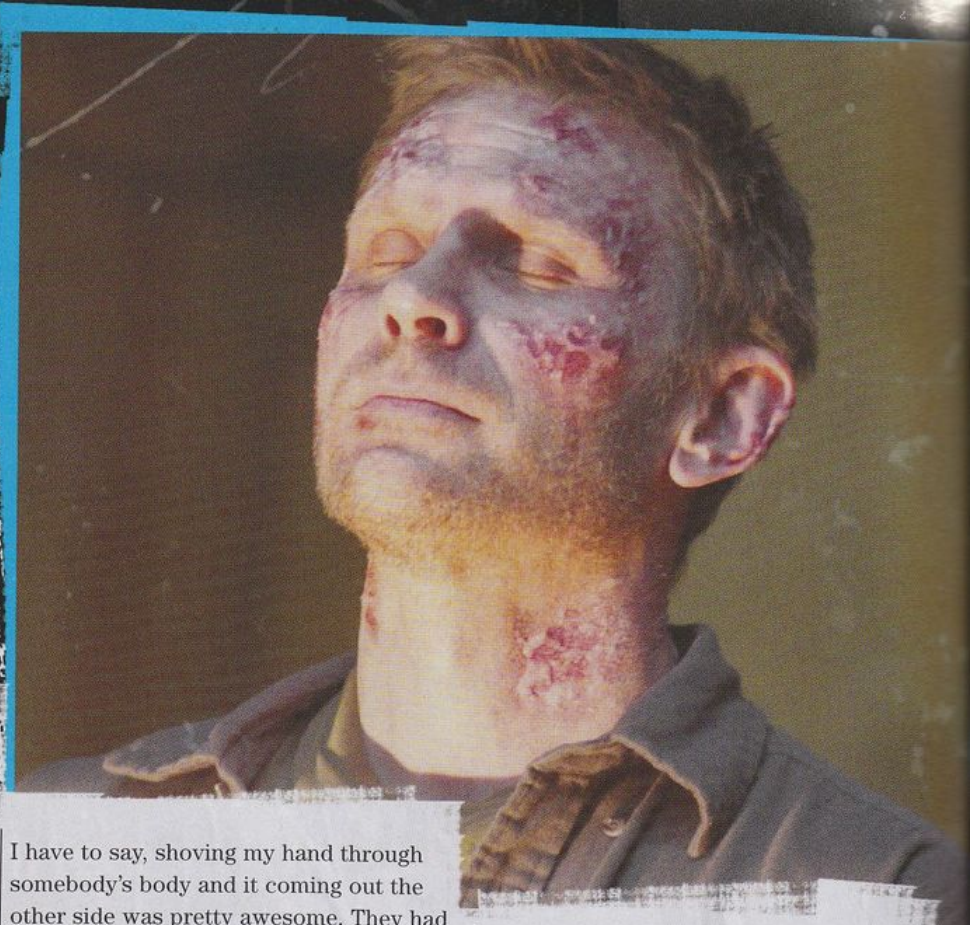
What was it like watching yourself get shot in the head in that episode, *Abandon All Hope*?

I'm one of those actors that has a very difficult time watching stuff like that, so I let my wife watch it and she told me how it came out, how it looked. It's hard for me to watch myself. She's my mentor and my best friend and watches everything, so I watched it after she approved of it.



The Devil's Mark

Words: Nicholas Knight



After playing Mr. Nice Guy Lucifer for most of the season, was it fun to finally turn badass in *Hammer of the Gods*?
Yeah, I loved that! I would've loved even more of it. Before then, I'd wanted to see more of that feeling of betrayal come out. So far he'd been kind and understanding, so it was great to see the thing that's buried underneath come out.

Did it make you feel superhuman being able to snap somebody's neck with the flick of your wrist?
Oh yeah, that was great. I experimented will all sorts of different ways of doing that, too. I wonder if they're going to keep any of them in the outtakes, because some of them were really fun. The director wanted me to do this thing with the hand that was very much akin to Michelangelo's painting where God touches Adam's finger, so that's why my hand is in that bizarre position.

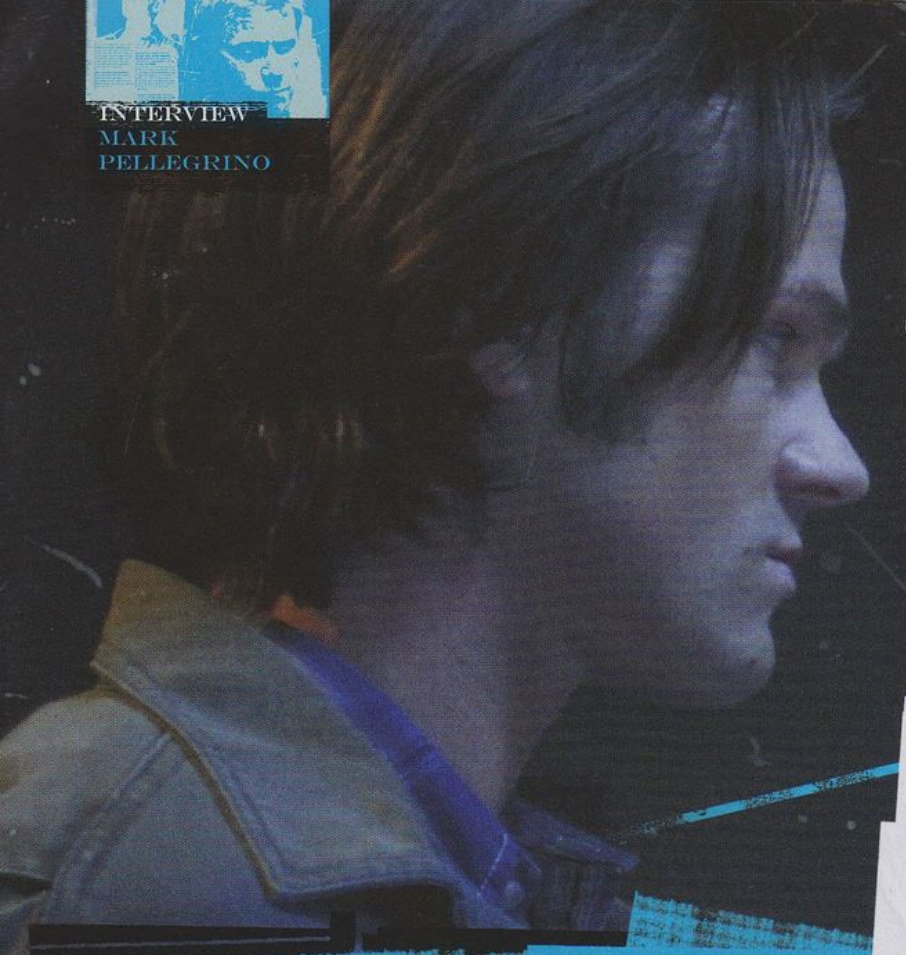
Lucifer made short work of Odin, Ganesh, and Baron Samedi. It's too bad we didn't get to see more of that onscreen. For instance, from a horror standpoint, it would've been a great visual to see Ganesh explode!
Yeah, they did do a lot of that off-screen. I wanted to see that visual myself!

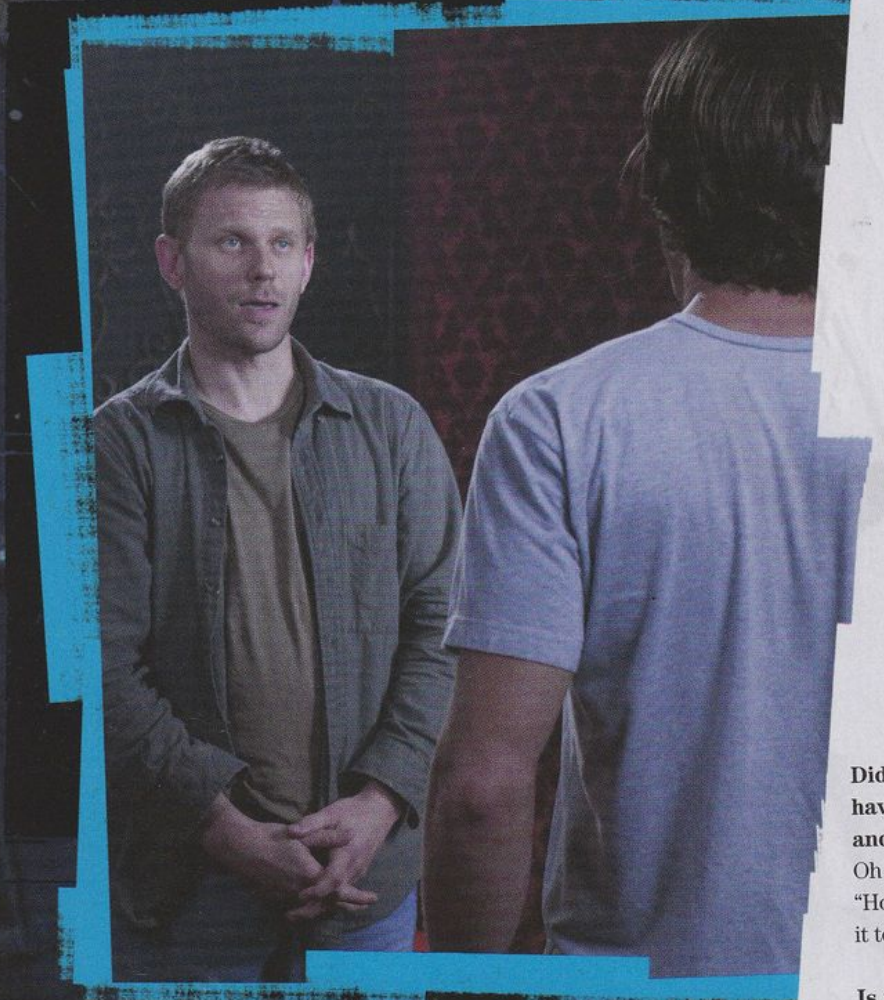
At least we got to see you shove your hand right through Adam Croasdell's Baldur! How'd they pull that effect off?
I have to say, shoving my hand through somebody's body and it coming out the other side was pretty awesome. They had a plastic mockup, a false torso that you see me plunge my hand through, and they had my hand all filled and dripping with blood when it came out the other side. I don't think they did any CGI extras to that, so that was pretty much it.

Did you get any bumps or bruises doing that wire-pull when Gabriel flings you away from Kali?
No, because that was entirely a stuntman. I kind of jerked back a little, and then they took it from there.

Gabriel was Lucifer's first real competition, yet you ultimately killed him with ease as well. Do you think it truly saddened Lucifer to kill his brother?
Oh, I think so. To me, it was implied in the script that Gabriel was like my kid brother – I brought him up, I taught him the ropes, taught him to play and joke and be the jester that he was – so it was really heart-wrenching for me. But killing an archangel for the first time in the history of the show was pretty awesome, even though he was my brother.

Gabriel's argument was sound, so how come Lucifer didn't even pause to consider what his brother was saying? Possibly think, "You know what? He's right. Maybe I should drop this whole grudge thing..."
No, no, I think it was a superficial argument. I think it's sound on a certain level, but it doesn't at all touch the depth of the betrayal. It's not just that I was throwing a tantrum because Dad brought the new kid home and I couldn't deal with it – it goes a lot further than that. It's as if my father threw me over for Charlie Manson [the serial killer]. If you worked to be virtuous and wise and good and





suddenly you're asked to serve someone who is not virtuous, who is evil, tainted, impure, then to me it's a breach of justice and I can be justifiably angry by it. To somebody who perceives it as, "Ah, you're just jealous," I say, "Really? *Really*?"

For your death scene in *Swan Song*, there's a flash of white light and then you're laying there dead. Were you hoping to go out in a bigger blaze of glory? Maybe in a burst of flames or something?
You know, I *was* kind of hoping there'd be some kind of fisticuffs, some kind of physical force, because I wanted to do a battle with Sam. I was hoping they'd go in that direction, but I don't think it would have been appropriate. It feels like a better story decision to have it be completely by Sam's choice, which is what Lucifer wants, and I think Lucifer being a minimalist isn't going to do any more than he has to. So why not simply just exit one body and enter the other, if that's the way it's going?

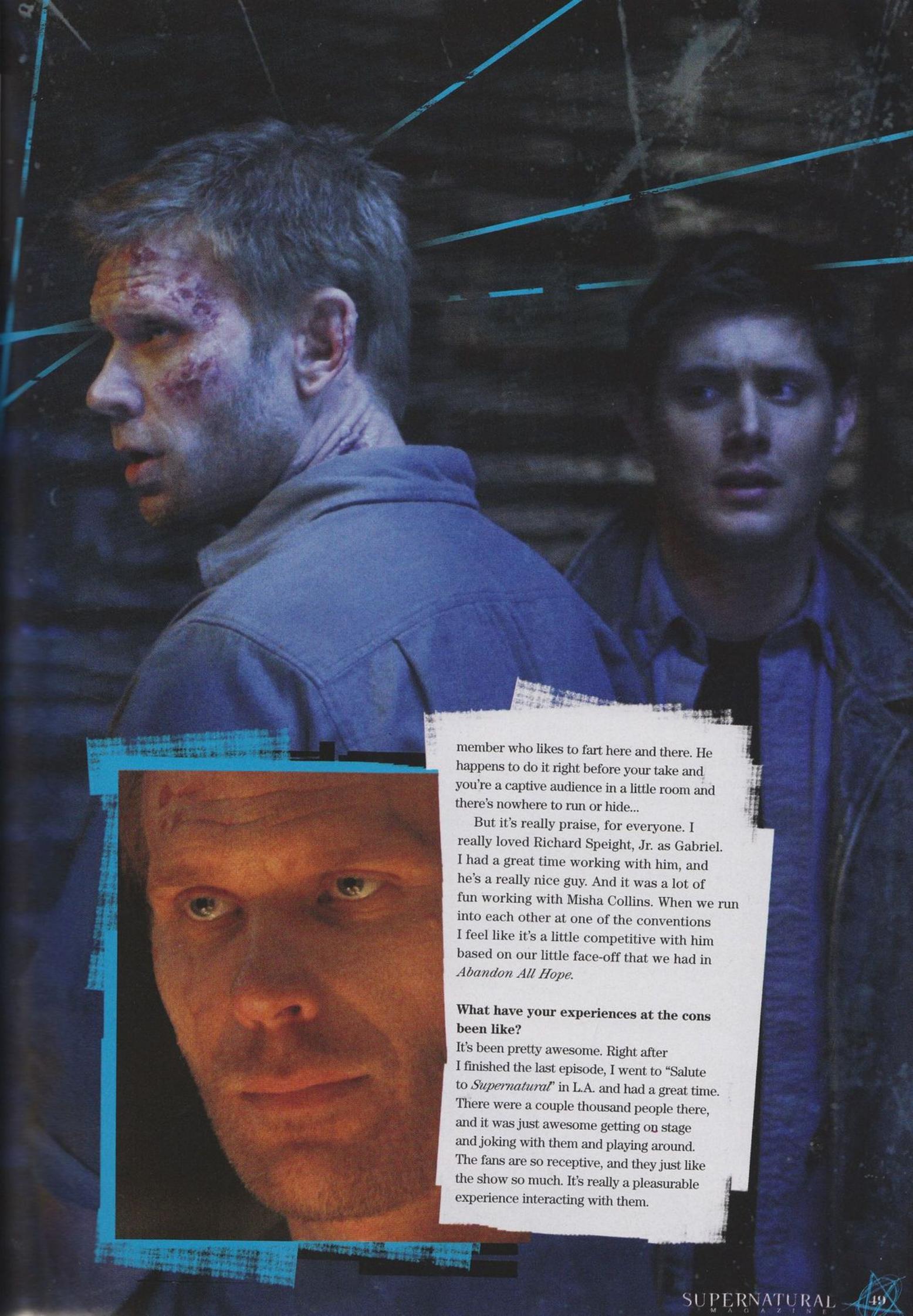
At least with the death of your meatsuit, you no longer have to put those prosthetics on your face! What was that experience like?

The prosthetics on my face definitely got more extensive every time, but surprisingly not as bad as other things I've been in. I've done things where I've had four to five hours of latex put on, and that can be daunting. But for this they just put little patches of latex on my face. They'd open it up and paint inside it. They painted me all pale and painted veins on me, and it usually took about an hour to an hour-and-a-half, so it wasn't too overwhelming, and then I was done.

For *Abandon All Hope*, the prosthetics required quite a bit of upkeep in that moist Vancouver night-time air. It was funny because we shot the climactic scene of that episode in two nights, and the first night it was torrential rain and the second night there was not a drop, but it was freezing from killer winds, like cyclone force winds. So it was the environment which was the real hazard to everything.

Did you ever catch a glimpse of yourself in a mirror, having forgotten that you were wearing the prosthetics, and startle yourself?
Oh yeah. Once I looked at myself in the mirror and said, "Holy God, look at me!" I took a picture of myself and sent it to my wife!

Is there anyone you worked with on *Supernatural* that you'd like to single out for praise or ridicule or whatever?
Ridicule? [*Laughs*] Well... Let's just say there's a cast member who has a little bit of gas. I won't say who it is, but there is a cast



member who likes to fart here and there. He happens to do it right before your take and you're a captive audience in a little room and there's nowhere to run or hide...

But it's really praise, for everyone. I really loved Richard Speight, Jr. as Gabriel. I had a great time working with him, and he's a really nice guy. And it was a lot of fun working with Misha Collins. When we run into each other at one of the conventions I feel like it's a little competitive with him based on our little face-off that we had in *Abandon All Hope.*

What have your experiences at the cons been like?

It's been pretty awesome. Right after I finished the last episode, I went to "Salute to *Supernatural*" in L.A. and had a great time. There were a couple thousand people there, and it was just awesome getting on stage and joking with them and playing around. The fans are so receptive, and they just like the show so much. It's really a pleasurable experience interacting with them.

You'd finished filming the show at that point, so to you it was over, yet there were many episodes still left to air, so in situations like that is it hard to remember what fans have seen and what you can't talk about?
Yeah, so I generally don't talk about anything until I know that it's absolutely aired, and until then I just tease and have fun. It sometimes makes for a rough interview when people want to know, "Hey, what's going on?" and you can't say anything.

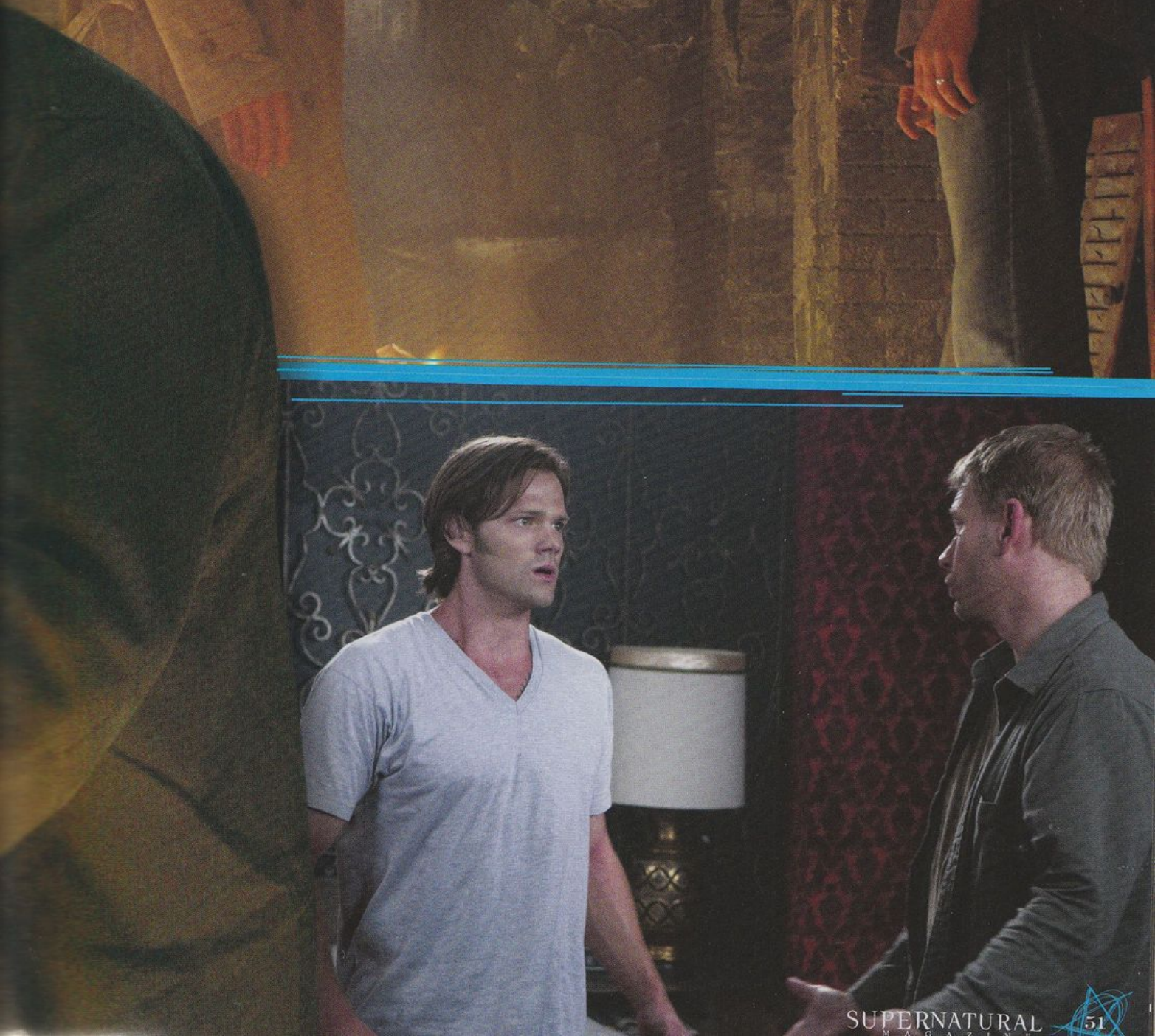
You've been to conventions in the UK and Germany, as well, so are there any notable differences between European and North American fans?
It's interesting because a lot of the fans who came to L.A. were from all these other places – they traveled from places like Taiwan, Australia, South Africa – so it's difficult to tell how many were the L.A. fans because fans come from all over the world converging on these cons. I can't say that there's any difference. They seem to all be very enthusiastic!

Is there anything else about your time on *Supernatural* that you'd like to share with our readers?
I had a good time with everybody. There was a lot of joking around, but it's also kind of sad for me because I died. It's just a fun experience, and the material is really interesting and funny. I just wish there was more stuff like that out there.

Are you going to look for more roles in the horror genre now?
I haven't specifically looked for it, but I love horror. Horror is one of my favorite genres on the planet! I especially love comedy horror. So if I could do more of it, I would be very happy.

Of course, the happiest return to the genre would be via *Supernatural*. Do you think there's any chance you could come back on the show as the ghost of Nick or zombie Nick or something?
Ooh, I don't know. That's what I hope for, but I don't foresee that happening because they pretty much said I'm dead. But, hey, it's *Supernatural*, so anything can happen. Getting back on the show would be great.

Since anything can happen on *Supernatural*, it's conceivable that they could even bring you back as Lucifer. He could find another way out of the pit, perhaps with Michael's help, and then resurrect Nick to use as a meat-suit again. If that were to happen, what do you think Lucifer's ultimate endgame would be? After he wipes out the humans, what next? Will he storm Heaven? Try to kill God?
I don't think Lucifer would be satisfied just with killing humans. I think he wants revenge on the big cheese himself. I think it ends in the annihilation of everything!



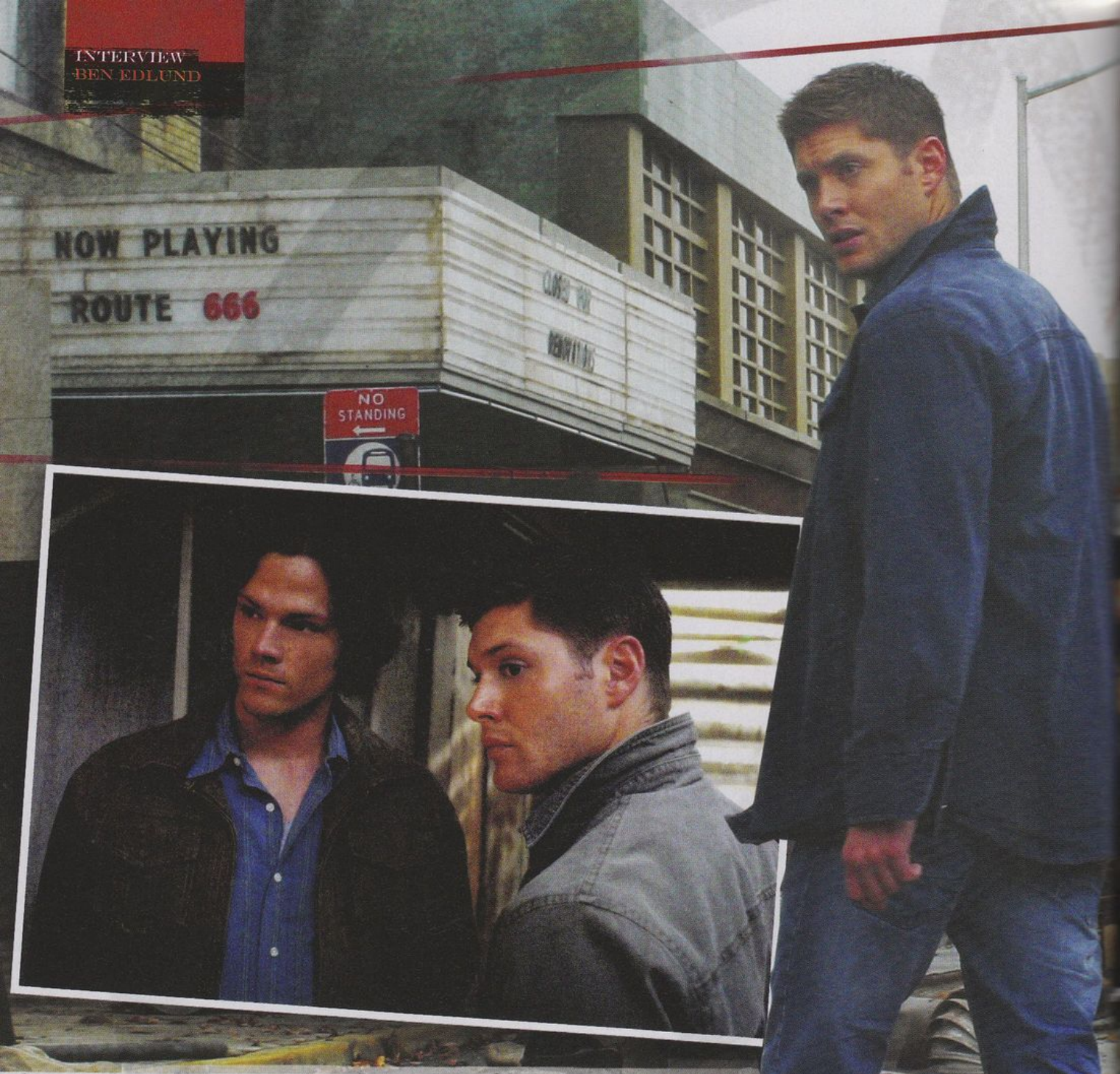
Coming to *Supernatural* after creating *The Tick* and writing and producing shows like *Angel* and *Firefly*, writer and executive producer Ben Edlund is one of *Supernatural's* most unique voices. *The Official Supernatural Magazine* caught up with the man himself to talk holy fire, free will, and why he wanted Castiel to meet... a brontosaurus.

INSIDE THE MIND OF BEN EDLUND

Words: Nicholas Knight

If Lucifer rises again, executive producer Ben Edlund has a suggestion for how to get rid of him for good. Have a brontosaurus step on him, like in that classic short film, *Bambi Meets Godzilla!* And if Michael is evil when he escapes the pit, feed him to a T-Rex! Okay, okay, Edlund didn't actually suggest either of those things, but spend some time with him and soon you'll be thinking of absurd ideas, too! He did, however, claim to be "one-hundred percent serious" about having pitched a brontosaurus to Eric.

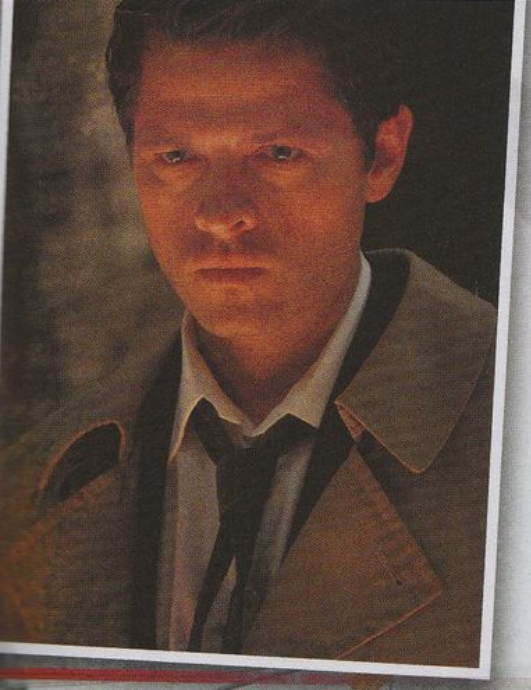
"I really wanted it," he insists. "It was a cool moment where you go to Cass at the dawn of the dinosaurs. He's just standing there and there's a brontosaurus looking at him. Cass is just there, thinking, trying to figure out stuff, because angels can go anywhere. I think a dinosaur would be pretty amazing. This is not the show where it's supposed to happen, which indicates to me that this is the show where it *should* happen." And Edlund's thought of a way that it could actually happen on *Supernatural*. "There's that whole reptilian conspiracy," he points out. "The notion that there are saurian people living among us is out there. It's the underpinning of *V: The Series* in a way, so there's stuff to play with. But I'm not carrying a torch for dinosaurs like the torch I was carrying for so long for that wishing fish."



Perhaps with executive producer Sera Gamble stepping into the show-running role, Edlund will be able to slip in ideas that wouldn't have gotten past Eric Kripke. "We'll all gain a little bit more authority because Eric won't be there to say no... immediately," says Edlund. "It'll take three days to hear that 'no,' but I can trust in his 'no' – it will last longer than his physical presence at the office. I'm not sure how much more of the absurdity will get through. Besides, Eric's actually incredibly open to that. He's very courageous when you think about where the show's already gone. Especially an episode where a couple eats each other – that's disgusting!"

No one can argue with that. But while there have been gems like that teaser for *My Bloody Valentine*, Edlund fans have missed out on some of his trademark humor since he's focused on dark, dramatic episodes from *On the Head of a Pin* onward. Happily, Edlund says, "Next season I'll go back to my quirky episodes. With the Apocalypse there was an increasing amount of gravitas to the story that the situation required. I expect to have more fun in season six."

Ever wonder how Edlund comes up with his off-center ideas? Is he bouncing off the walls from too much coffee or too many energy drinks? Or is it the



"WITH THE APOCALYPSE THERE WAS AN INCREASING AMOUNT OF GRAVITAS TO THE STORY THAT THE SITUATION REQUIRED. I EXPECT TO HAVE MORE FUN IN SEASON SIX."

...posite – perhaps he practices yoga or ...si chi in his office? He laughs at those ...ggestions and says, "Process-wise, ...procrastination's a huge part of my writing ...routine." For aspiring writers he cautions, "Don't do it this way! We get two weeks to ...do a script if everything's working well, ...and for me that breaks down to a week and ...two days of trying not to think about it, ...and then two days of starting to think ...about it and feeling like, 'I should've ...thought about it!' and then three days of ...just writing. I generally send in a draft ...24 hours late. I actually turned in a draft ...three weeks late – that's the record. It ...incorporated a Christmas break and a few ...other things that we won't go into, but I was practically holding it hostage. By the way, I'm hireable, really. Anyway, this is a borderline dysfunctional work ethic, but I only work under that level of pressure. This is not good advice for aspiring writers. I have none!"

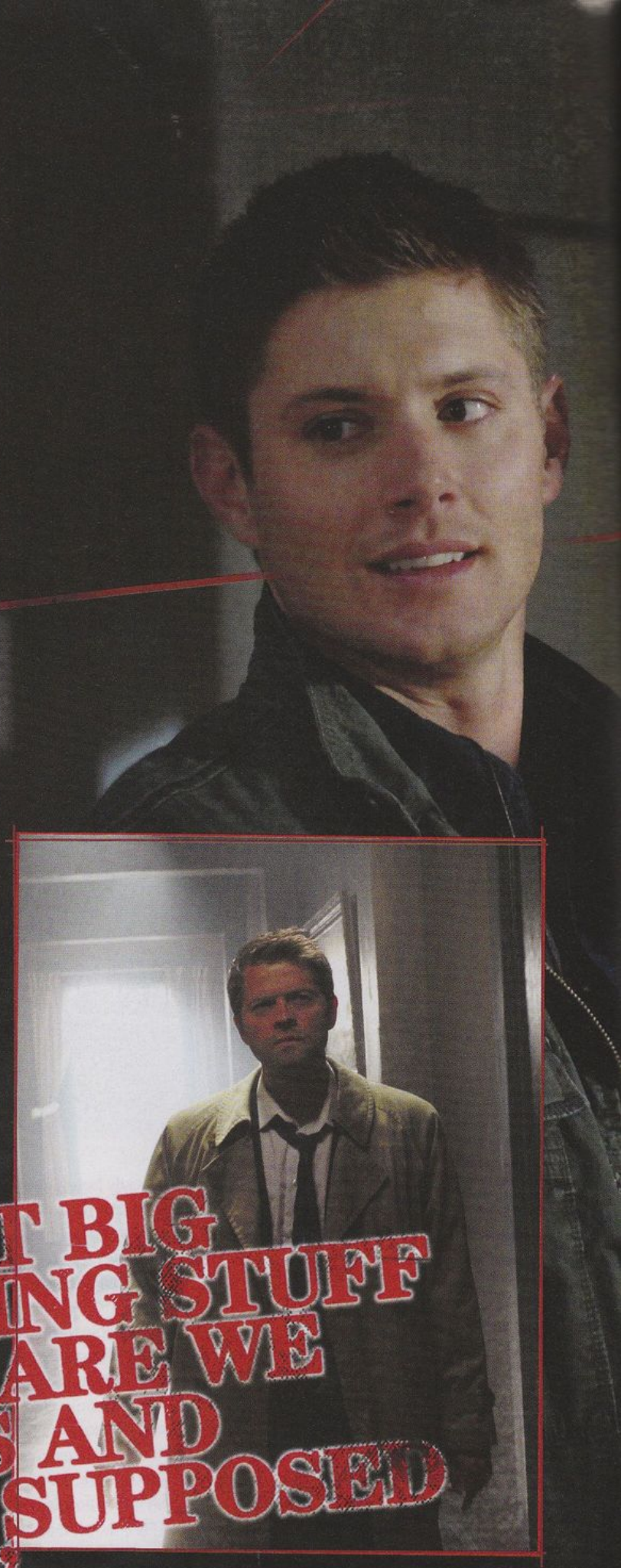
When Edlund joined the *Supernatural* writing team at the start of the second season, he came in as a consulting producer, and he's now an executive producer, and he explains how his duties have grown over the seasons. "The *Supernatural* system is very controlled. It's all in place," he points out. "On the production side, new ideas are welcome, but there's no ball falling through space that needs to be caught by another producer's hand. When I came in as consulting producer in season two, my primary goal was to be another brain to generate ideas, but especially to lift three scripts off the backs of the other folks. So when I came in, if I did that and was polite, I'd be okay. Then, as I connected with the show and the show connected with me, in the third and fourth seasons I became increasingly involved in the larger scope of breaking [episodes]. It's all writing-related, but it's a question of how high up in the air your perspective goes as far as big picture construction and discussion. That's one of the things that I've become a co-conspirator on, and that's cool because I like that big storytelling stuff – the 'Why are we doing

this and what is it supposed to mean?' stuff."

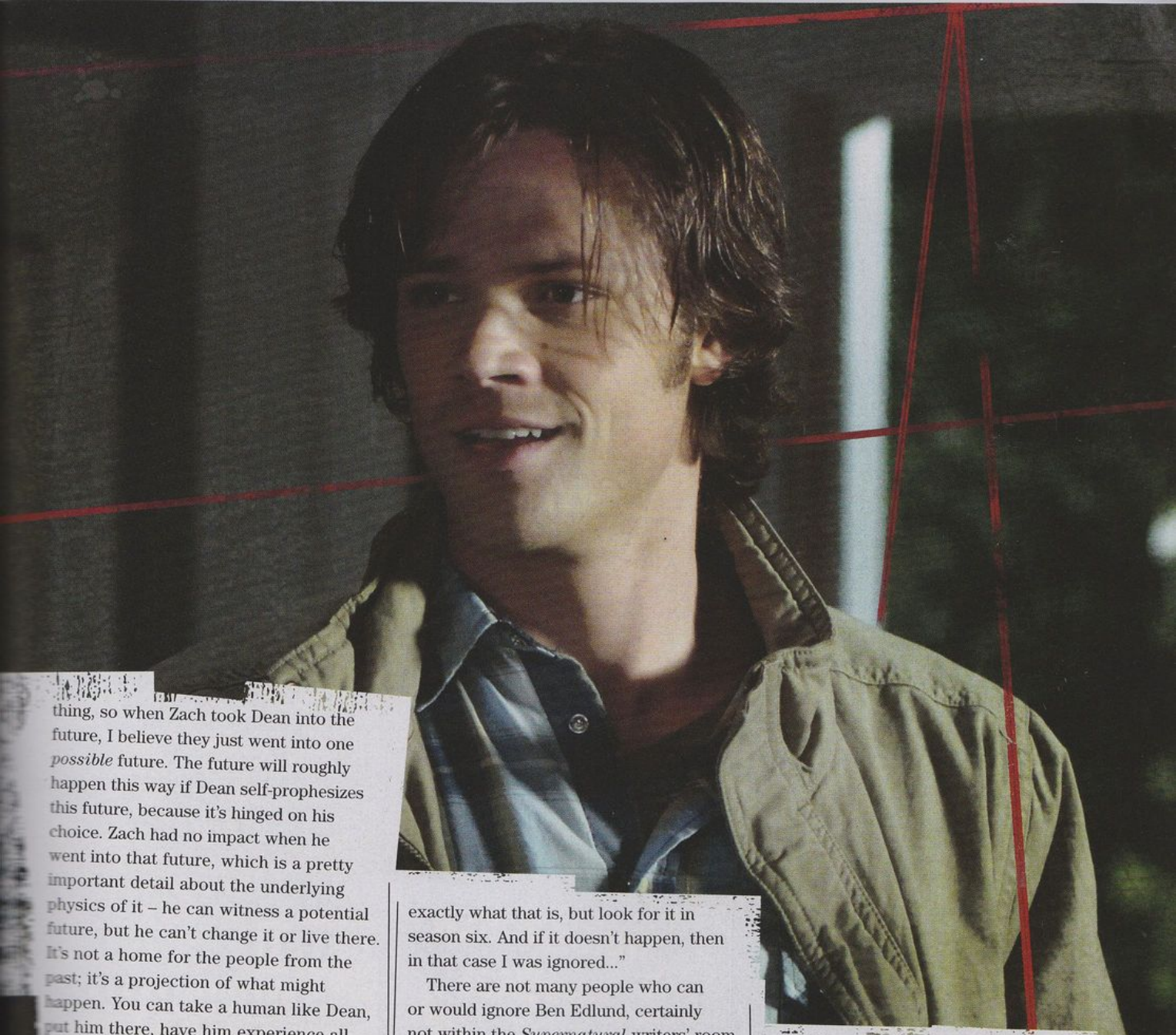
Something that falls under the topic of big picture items is the hierarchy of demons, but when asked where Alastair ranked, Edlund says, "There's no clear line. He's up there, though, but we haven't clearly defined it. Lilith was the first, and I get the feeling that there's an unchronicled, twisted love affair between Lilith and the Yellow-Eyed Demon. My sense is that Alastair is a less dominant figure in the overall tragedy of the Winchesters, so in terms of story weight I would estimate that he's less powerful than the Yellow-Eyed Demon, but more powerful than Crowley."

Another big picture aspect that comes into question with Edlund's episode *The End* is whether angels can really travel into the future, or whether Zachariah was just messing with Dean's head, Gabriel-style. "Yes, they can, but that's a four-hour answer," Edlund declares. "I don't have the math to support it, either. But in my mind – and that's all we're dealing with right now – I think that the future is not predetermined, it's non-constant, and the angels can travel to any number of possible futures. Predetermining something is a state of mind; it is not the law of the universe, so if you believe anything about the future, it will most likely become a self-fulfilling prophecy. That is true in human nature. If I think I'm going to lose the game, I'll lose the game. If I think I'm going to win, there's a good chance that I'll win.

"Free will is like a viral experiment that God left on the desk and then he left, and the angels are like, 'What the hell is this?' It's messing stuff up. Satan got too close to it and he's got a free will issue. It's a weird



"I LIKE THAT BIG STORYTELLING STUFF – THE 'WHY ARE WE DOING THIS AND WHAT IS IT SUPPOSED TO MEAN?'"



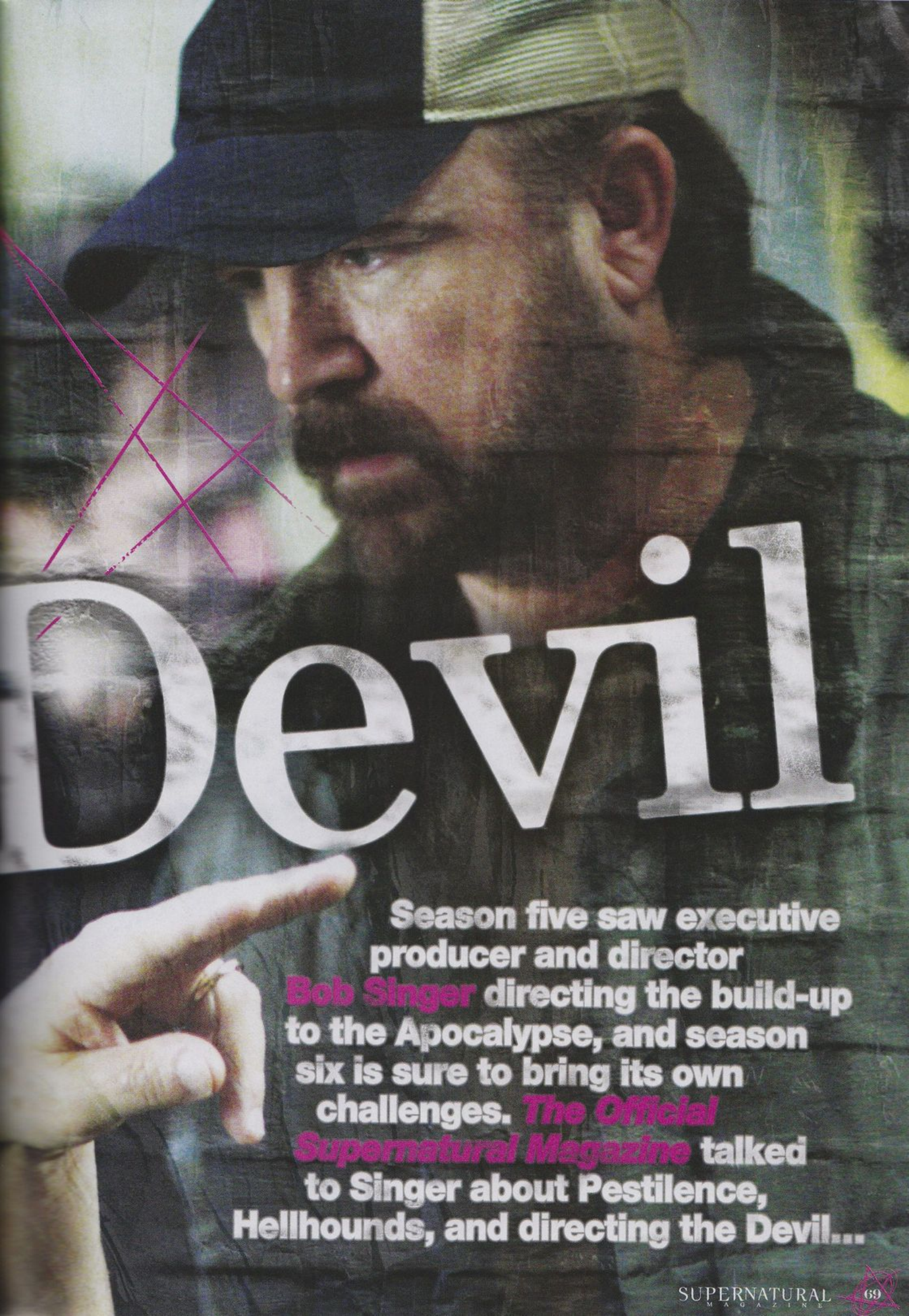
thing, so when Zach took Dean into the future, I believe they just went into one *possible* future. The future will roughly happen this way if Dean self-prophesizes this future, because it's hinged on his choice. Zach had no impact when he went into that future, which is a pretty important detail about the underlying physics of it – he can witness a potential future, but he can't change it or live there. It's not a home for the people from the past; it's a projection of what might happen. You can take a human like Dean, put him there, have him experience all this crap, get a punch in the face and get rolled down a hill, and then get brought back to the present, but that future will never be because Dean has been changed by the trip. We're just talking about possible futures."

Another of Edlund's episodes, *Abandon All Hope*, leads to the question of what the future holds for Meg. Specifically, what effect did the holy fire have on her? "I'm convinced it has an interesting effect, and we may find that that's the case," says Edlund. "I think it should be based on the connective tissue between angels and demons." As discussed in the "A Closer Look at Angels" section of *Supernatural: The Official Companion Season 4*, Edlund feels that demons are a twisted fusion of humans and angels, since Lucifer used his angelic powers to turn Lilith into a demon. "Holy fire should have an interesting and surprising effect on Meg. I don't know exactly what that is, but look for it in season six. And if it doesn't happen, then in that case I was ignored..."

There are not many people who can or would ignore Ben Edlund, certainly not within the *Supernatural* writers' room, but there is nonetheless the question of whether his clout will grow in season six. "It starts with Sera," he says, "because when Eric steps away and that wall falls out, she's going to catch it. I'm going to be in the backyard having a picnic, watching her carry the heavy thing, and I'll have advice from time to time... Sera really is the person to go to, and I think that's an interesting moment for the show. This thing of a new show-runner coming from within and taking the torch has happened on other shows, like how Marti Noxon stepped into that role with Joss Whedon on *Buffy the Vampire Slayer*, so I think we're in a good position. We have very strong minds and we know how to do what we're going to do, and it doesn't matter who does what or whatever, I know I'll be somewhere in the middle of the discussion."

For the start of the new season, that discussion will be: "What are the new bullets that we're going to put in the storytelling gun? We have pieces of myth and pieces of human story that we want to tell, but I feel like we really are starting another series," Edlund believes. "That to me is the big challenge. There's a hugeness to Sam and Dean's history, so we can't go all the way back to square one, but we need to feel like they went there, they came back, and Dean is done. Then from there we're gonna have to be able to tella ghost story again, and we gotta be able to be funny again.

"Apart from a couple of runners like looking for dad, the stories in the first season didn't adhere to an overall myth, there weren't episodes dedicated to this massive structure of myth like we've done now, so we want to be far more eclectic like that again, which I'm excited about."



Devil

Season five saw executive producer and director Bob Singer directing the build-up to the Apocalypse, and season six is sure to bring its own challenges. *The Official Supernatural Magazine* talked to Singer about Pestilence, Hellhounds, and directing the Devil...

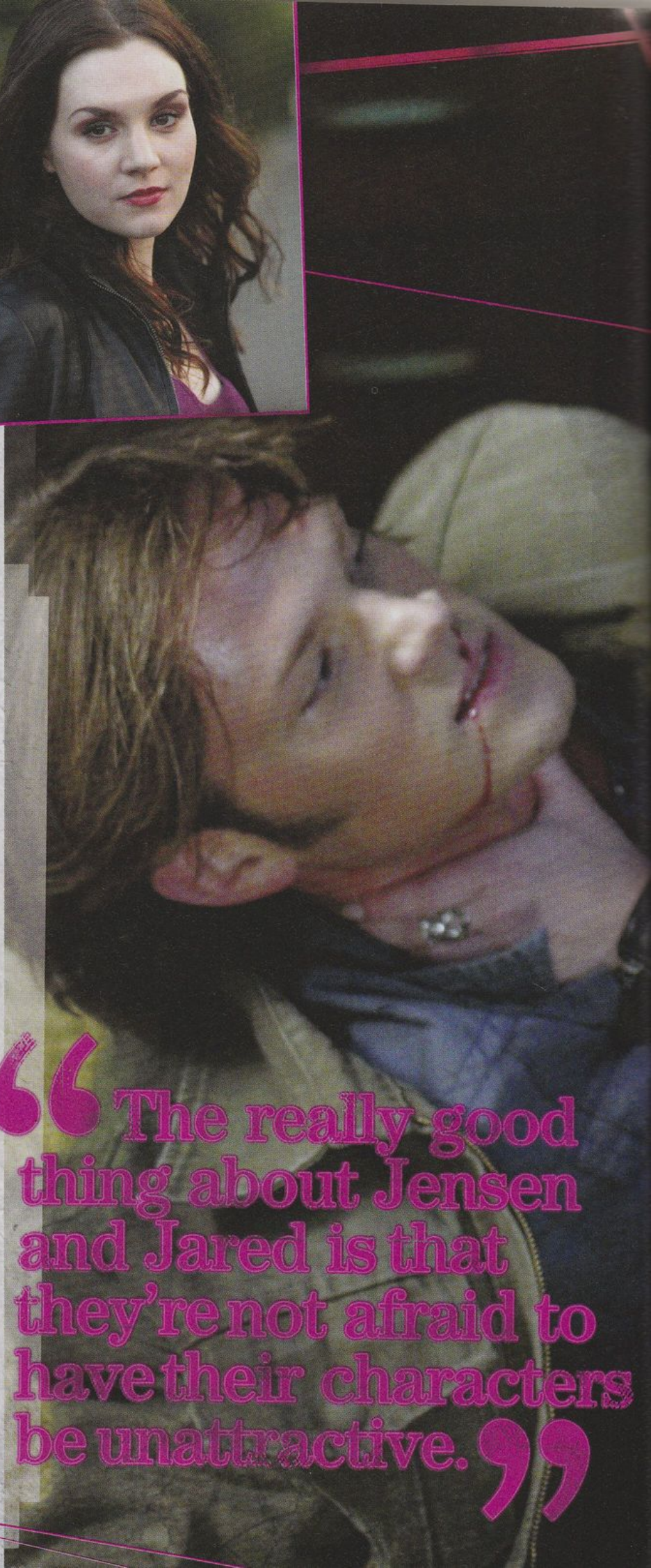
Please don't sneeze around executive producer Robert Singer; after directing the Horseman Pestilence in *The Devil You Know*, he's a little wary of people who carelessly – or intentionally – spread disease. And don't ask him for spoilers about season six; he doesn't like to give too much away, and you'd need Alastair to break his resolve...

***The Official Supernatural Magazine*: *When the Levee Breaks* contained a preview of what it might've been like if Sam and Dean had faced off as Lucifer and Michael. Did you ever worry that the fight went too far, what with Sam literally trying to strangle Dean to death?**

Robert Singer: With Sam's demon blood illness at the time, we just thought that was appropriate. There was the humanity inside him that ultimately wouldn't allow him to do that. Plus, that was in essence what the culmination of season four was, and what we carried on to season five, this enormous push-pull that Sam would have and his internal fight leading up to: 'Will he say yes to Lucifer? Can he resist the Devil?' I feel it was totally appropriate. We take the characters where we think they logically should go. The really good thing about Jensen and Jared is they're not afraid to have their characters be unattractive, which is a real classic movie star kind of thing – guys like Humphrey Bogart, James Cagney, and Paul Newman; movie stars that were not afraid to play characters that have real flaws. They relish that stuff.

There's nothing like facing the Devil to bring estranged brothers back together. When they're standing there awaiting Lucifer in *Sympathy for the Devil* and engulfed by that blast of white light, did you guys ever consider a more stereotypical rising, like with fire and brimstone shooting out of the ground?

No, we always wanted to go with the white light. That was Eric Kripke's vision that he started in the season four finale. We really just picked that up where it left off. And



"The really good thing about Jensen and Jared is that they're not afraid to have their characters be unattractive."

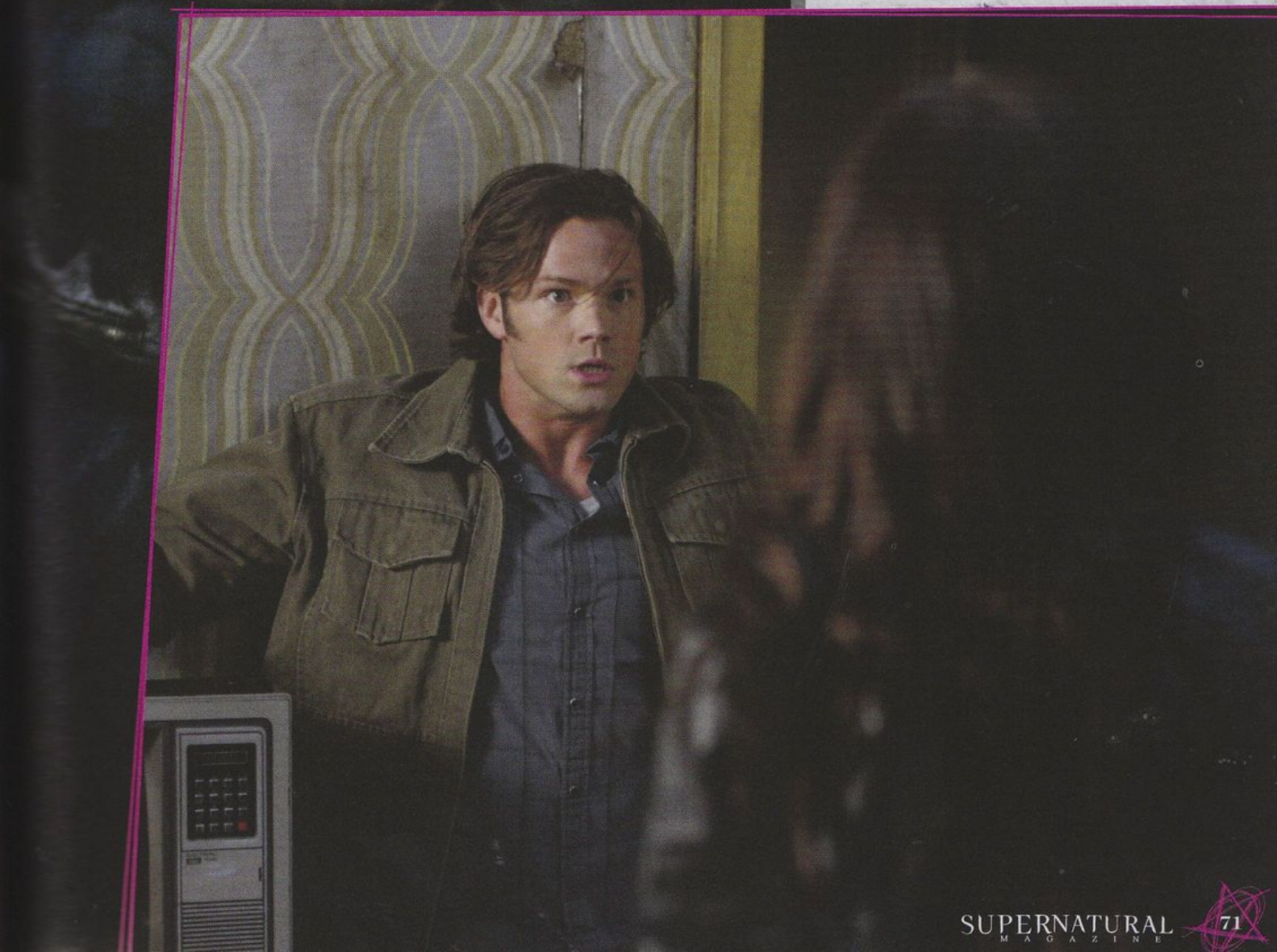
I think we thought, "Oh, they'll expect fire and smoke and this and that, so let's give them something celestial."

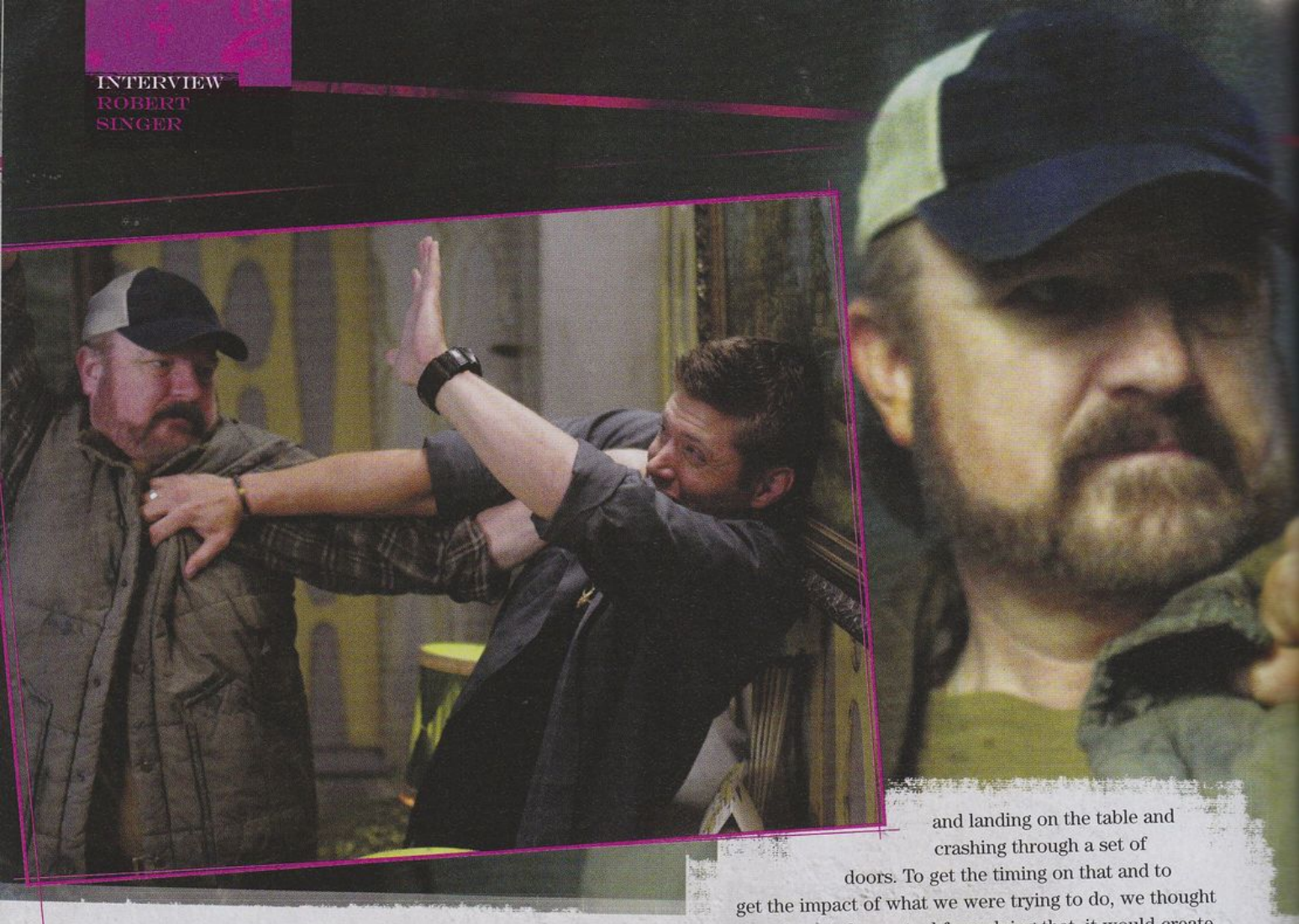
What was it like directing the Devil?
We just loved Mark Pellegrino. We saw him on screen and went, "Yep, this is terrific. He's got everything we need."

You directed Nicki Aycox as Meg back in season one's *Salvation*, so what was it like working with Rachel Miner's version of Meg in *Sympathy for the Devil*?

She brought her own level of malevolence to the role, especially considering the diminutive person that she is. She's so evil, and then when you call "Cut!" she's just the sweetest little thing on Earth. She dug her teeth into it and enjoyed it so much. I thought she did great.

Speaking of great acting, Chad Everett really nailed old Dean in *The Curious Case of Dean Winchester* – did he shadow Jensen for a while to pick up his mannerisms?
He looked at a lot of episodes. He really worked hard on that, but it wasn't really an impression of Jensen that he did; it was more of a Dean feel that he brought to his performance. I think his delivery, especially for the wise-guy Dean lines,





was very close to his own natural delivery. When you watch that episode, you buy into it right away. Chad was a lot of fun to work with.

Likewise, what'd you think of Colton James' take on playing Sam trapped in a high school geek's body in *Swap Meat*?
Colton was terrific, and Jared had a really good time playing Gary [in Sam's body].

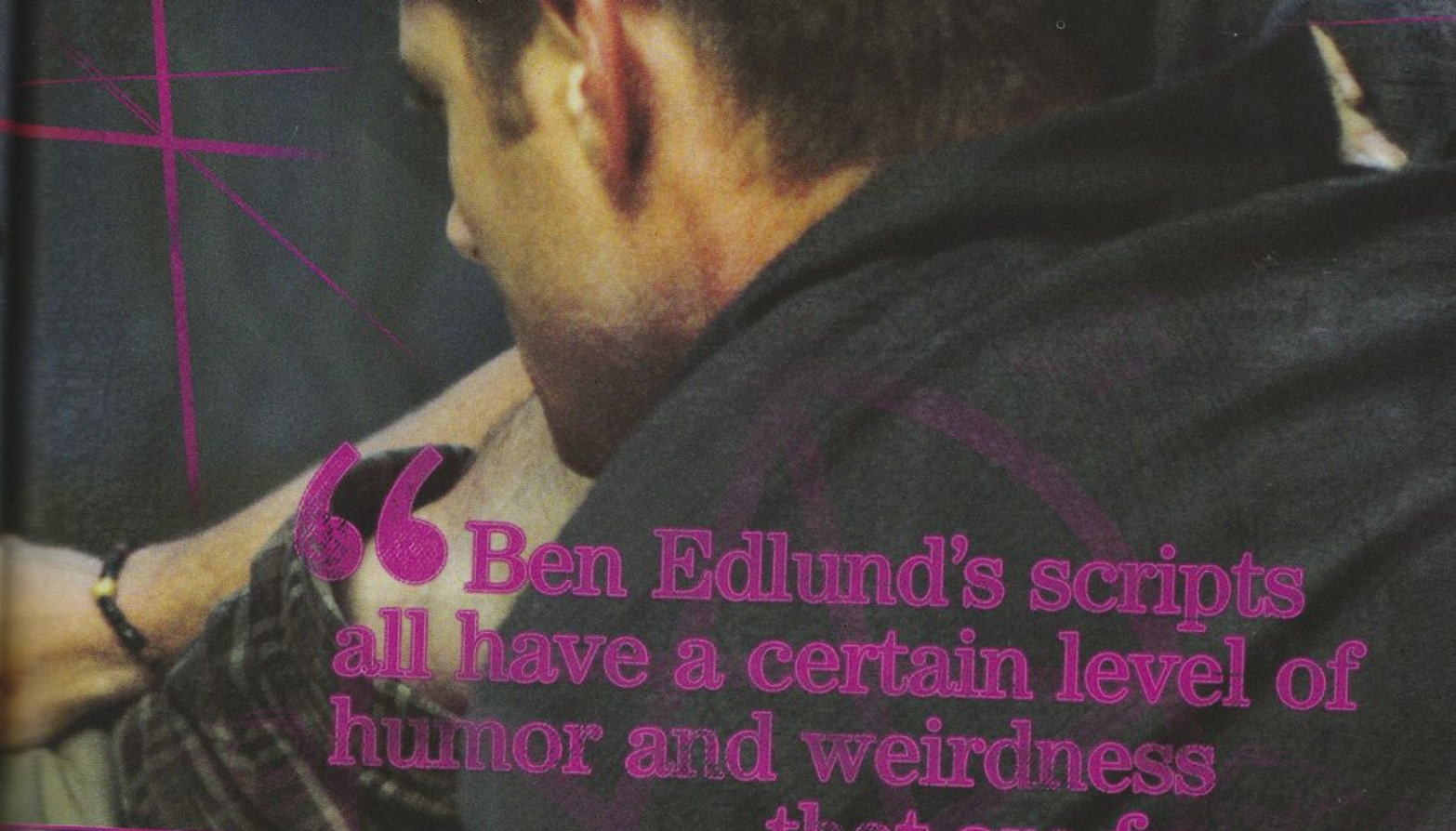
Was Jared uncomfortable in that fast food worker outfit?
I think he was more uncomfortable with the fact that it was pouring rain when we had to put him into it, but he's very game to go with these goofy things. He's actually got a real penchant for it. He likes to poke some fun at himself.

Speaking of fun things, you got to do another Ben Edlund script for *The Devil You Know*...
Yeah, once again it was Edlund and I teaming up. It seems to work out that way a lot, so it's almost like we're a partnership. Ben's scripts all have a certain level of humor and weirdness that are fun to do. I'm glad I got to do this one, because I wasn't supposed to originally.

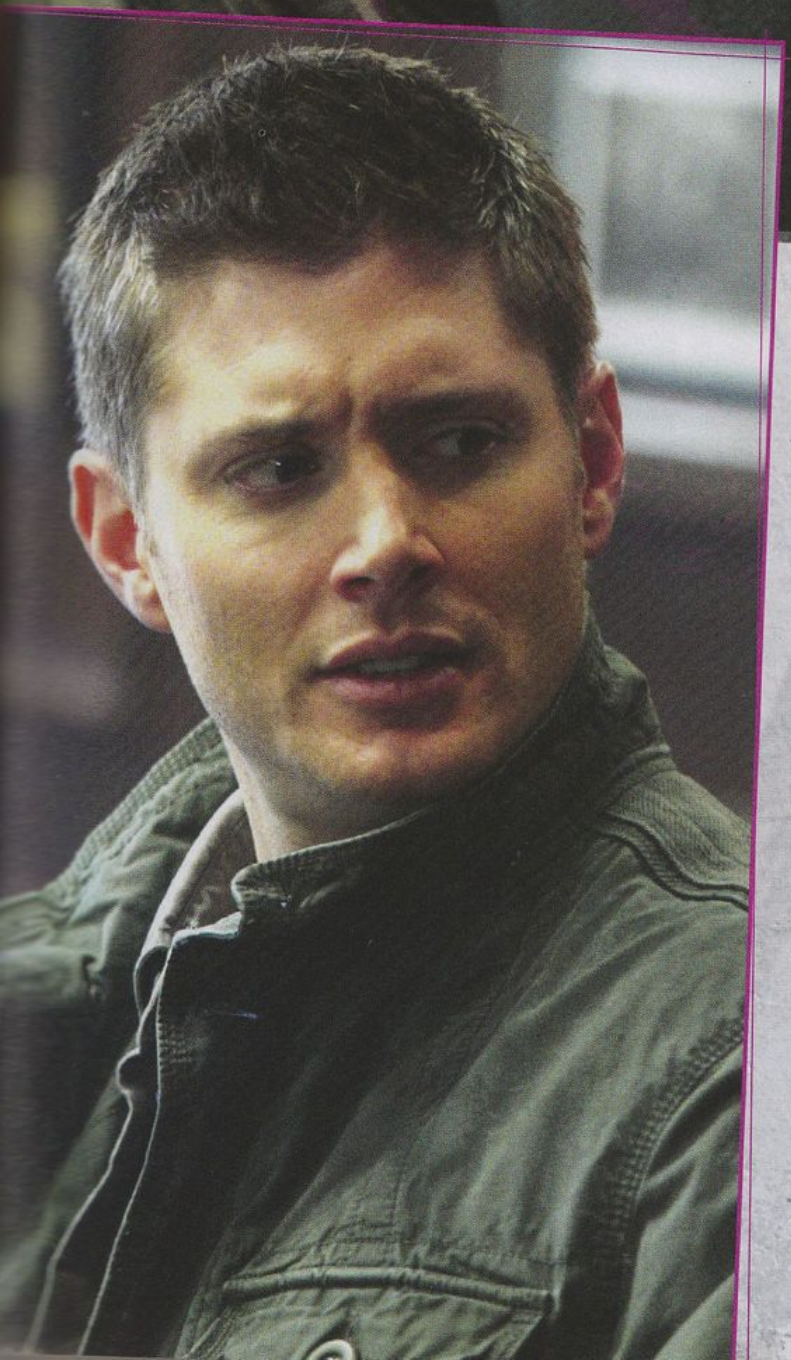
What was your favorite scene to work on from *The Devil You Know*?
I guess either the teaser [which ultimately appeared at the end of *Hammer of the Gods*] or the Hellhounds. The scene when the Hellhounds attacked was really interesting, with the stuntmen in green suits crashing through things. It was a lot of fun to do. We wanted to get a real sensation of something corporeal smashing through the window and landing on the table and crashing through a set of doors. To get the timing on that and to get the impact of what we were trying to do, we thought that if we had an actual form doing that, it would create a much more real sense that there was something in the room. That was the idea, but I don't know if I should be giving away the secrets of how we do our effects...

You've been in the industry since before DVD bonus features came along, and there's also been a proliferation of companion guides and fan magazines focusing more and more on learning what film crews do (as opposed to just interviewing actors), so what do you think of all these industry secrets being shared?
Well, I think it's good for the geek portion of the audience – they're really into that stuff – but I wonder if the plain run-of-the-mill audience member has any interest in it. The whole thing about watching a movie is the willing suspension of disbelief, so if you know too much about how something is done, are you able to get over to that willing suspension of disbelief? When I watched *King Kong* for the first time, I didn't think it was a real 30-foot gorilla, but I just gave myself over to it. For something like that, you wonder how it's done, but then you just lose yourself in the drama that's presented to you. If people know too much, the experience of watching it won't be as great.

You mentioned the Pestilence teaser was one of your favorite scenes – did working on it make everyone want to run out and get an H1N1 vaccine?
It's funny, because in season three I did maggots in a hamburger [in *Malleus Maleficarum*] and I said, "Well, that's as disgusting as I can get." Oddly enough, I think this one in



"Ben Edlund's scripts all have a certain level of humor and weirdness that are fun to do."



some ways topped it. Plus, I think not too many people have actually bitten into a hamburger and had maggots crawl out of it, but they've certainly been in places where other people have been sneezing around them, so the effect is, "Oh, I've been *there*." It was icky. Matt Frewer [as Pestilence] was just great, and we had a good time.

Something else the fans might have been uncomfortable watching, for totally different reasons, was Dean's (temporary) decision to give up the fight against his supposed destiny in *Point of No Return*. After all, not long before that, he made Bobby promise not to give up! And didn't he learn his lesson from his trip to the future (in *The End*) where he discovered that Sam would say yes to Lucifer if he deserted him?

We played this level of stoicism with Dean for so long, and had him fighting the good fight and all that, so I think it's only human that at a certain point he'd just say, "I can't do this anymore, I've had it!" He's not perfect, he's not the strongest man on Earth; he can only take so much. We just thought giving him that vulnerability was a good thing, and he obviously rallied later.

With season five wrapped, do you feel that you ended the five-season arc the way you'd wanted it to end, that you covered all the story points you'd wanted to?

I think so. Frankly, I feel like if for some reason [when they were picked up for a sixth season] somebody said, 'Oh, you can't do it this way now, you have to stretch the Apocalypse story out for season six," we would've been really hard-pushed to be able to do that. I think we covered all the bases we wanted to cover. We definitely don't think we outstayed our welcome, but we also don't think we left anything on the table.

Anything else you'd like to share about this past season?
Season five was in many ways our best year, on a lot of levels. I think we didn't have any episodes where we were like, "Oh, I wish we'd done this..." We were happy with all the scripts, everybody was getting along really well, Jared got married, and Jensen became engaged. It was a very familial atmosphere up in Vancouver this past year, and a lot of that I think had to do with Jim Michaels, our new producer. You can get into a season five [of a show] and sort of get worn down, especially since in our case we were telling a story that had a logical end to it, but I think people really were energized and happy to be there, and they're looking forward to working next year. Season five was a special season for us.

Looking ahead, how do you top the Apocalypse in season six?
Whatever we do, we have to keep it fresh. We have to put an attack on it that's not a revisit of season one. We certainly feel that many things are starting over, and there's a real challenge to that. The good news is we now have all this history of the boys that they can bring forward, and we've introduced characters that we can bring back. The brothers are certainly going to be older and wiser than they were at the beginning. All those things are very helpful in writing new episodes. There's a huge mystery at the end of season five, so hopefully that will bring the fans back to find out how we solve it. Plus, there are a couple of reccurring characters that will be new – and that's more on Dean's side than Sam's side – but I can't tease you with too much...

Rest assured, we know the bread and butter of this show is two guys in an Impala roaming the country seeking out evil, so that much we're not going to change!"

"We now have all this history of the boys that they can bring forwards and we've introduced characters that we can bring back."

Adam's Eve

Adam Milligan has been seen on screen in more incarnations than most characters, whether as a ghoul, a corpse, his recently resurrected real self, or the vessel for the Archangel Michael. *The Official Supernatural Magazine* caught up with actor Jake Abel to discuss his multi-faceted character...

As the potentially shark-jumping third Winchester brother, the introduction of Jake Abel's *Supernatural* character Adam Milligan garnered a lot of fan attention... for a dead guy. *Supernatural*'s writers are notorious for killing off great guest stars, but Abel didn't even get a chance to play the *real* Adam, unless you count his turn as Adam's chewed-up corpse – but even then, he didn't get to play Zombie Adam or Ghost Adam or anything like that. He did, of course, play Ghoul Adam, but as Abel explains to *The Official Supernatural Magazine*, that was just the ghoul's flawed interpretation of what Adam was like. Fortunately, Abel got to return to the series in its 100th episode, *Point of No Return*, and show us how his character truly did have the same Winchester blood pumping

Words:
Nicholas
Knight

through his veins as his half-brothers, not to mention the same sarcastic nature as Sam and Dean. Yet even that iteration of Adam was short-lived, as he was soon taken over by the Archangel Michael and dragged into Hell by Sam. But you can't keep a good Winchester down, so Abel won't be surprised if he gets a call to return to the Vancouver set in season six...

***The Official Supernatural Magazine*: The last time you spoke with us, you mentioned that the news of the addition of a third Winchester brother pissed a lot of people off, but that once they saw *Jump the Shark* the fans seemed to like Adam. Have you had any more fan feedback since returning to *Supernatural*?**

Jake Abel: After *Jump the Shark*, what I heard most was, "I liked him, and I'm sad he died, but I'm glad there's not another brother." Then I came back for *Point of No Return* and people were like, "Aw, he's going to be this whiny kid!" Fortunately he's actually more like Dean, which is cool, and once they saw that episode they've then been very accepting and gracious toward me.

In *Swan Song*, while still technically playing the meatsuit Adam, you were essentially a totally different character.

"The power that came with playing Michael was a lot of fun. Jared Padalecki and I really went for it together – Lucifer versus Michael!"

How did you approach the role of the Archangel Michael?

It was a bit blasphemous, but not. It was this weird thing: How do you play Michael? How *do* you play an archangel? It was very, very interesting to me. I talked to [director and executive producer] Phil Sgriccia a little bit about it and I did some research.

Did your research on Michael turn up anything interesting?

It was just the history of the angels, and it was hard to find what I was actually looking for. I mean, it's a lot of opinions and a lot of folklore, and people change the story, and I'm like, "Whoa, whoa, no,

no, no, I want the basic facts of what an archangel is!" So I learned the history of Michael and his relationship with Lucifer, and why Lucifer was sent to Earth. It was about understanding why Lucifer became Lucifer, the evil being that he's perceived to be, and why Michael is the good son. There was a lot of stuff, too, so I was like, "Bah, I'm going to forget everything... " Ultimately, I kind of just found the character on the day [of filming]. The power that came with playing Michael was a lot of fun. Jared Padalecki and I really went for it together – Lucifer versus Michael! It was really nice.

That face-off with Jared's Lucifer had a real western movie showdown feel to it, with hints of Sergio Leone's "spaghetti western" style. Are you a fan of the genre?
Yeah, absolutely. I'm a big John Ford fan, so it's something I've always been interested in. It was really great that it had that feel. It's out in the middle of nowhere by a graveyard, and we had to circle each other like in a western, so it was a blast. I think they did an amazing job at capturing that homage.

Which of your *Supernatural* characters did you like playing the best – Adam, the ghoul, or Michael?
It's hard to choose! I was playing three different people, really, and each had their own perks. Every version of Adam was just so different, and they were each enjoyable in their own way.

Having played two supernatural creatures on TV, what are your feelings on the existence of the real supernatural?
I think there are things that can happen... When I was growing up, my grandma had a house that my family believes is haunted. I was a child, so I think I was really just oblivious to it, but my whole family will attest that some really freaky stuff happened throughout a span of about 10 years when they lived in this farmhouse in Ohio. I trust my family and they experienced some stuff, so I'm sure there's gotta be something to it.

If angels *did* exist, and one wanted to use you as a vessel like Michael did Adam, would you say yes?
That's the thing about this show, they make angels almost bad and it's a bit odd. So I want to say, "Yeah," but I'm sure when you're actually in the scenario you don't really know what's going on. It could be a fallen angel. It could be someone like Lucifer deceiving you! It's tricky, so I don't know what I'd say.

Speaking of things you don't know, when you shot *Jump the Shark*, did you have any idea that you'd be coming back for more episodes?
No, no, not at all. I mean, I knew the possibility was there, even though I died, because it's *Supernatural* and they can do whatever they want, and I had such a great time with them that I was really hoping that I could go back, but it was a great surprise that I got two more episodes.

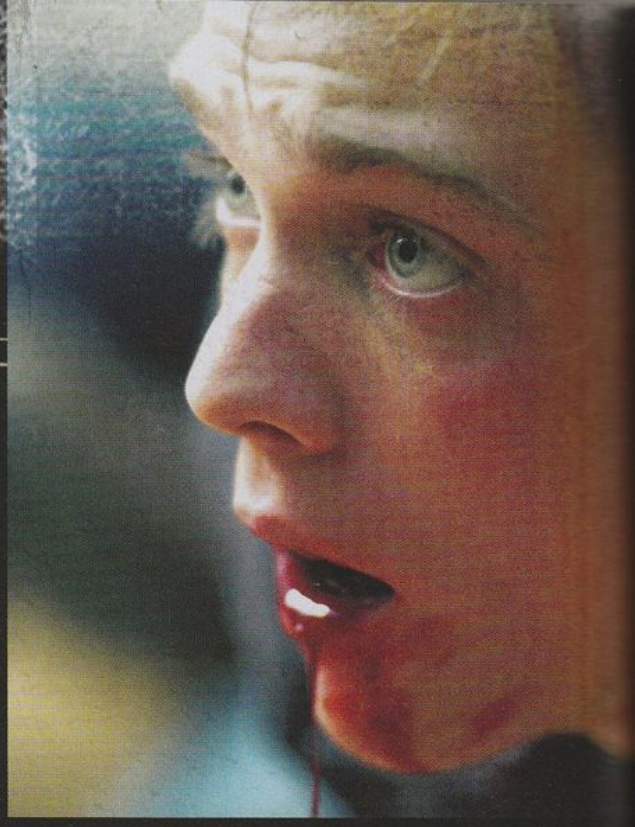
What was it like returning to the show for *Point of No Return*?
Something really positive about that episode was working with Kurt Fuller. He's unbelievable. I knew his work because he's in everything. He can make exposition *dance*. He's brilliant, and working with him made it really interesting. I had a blast.

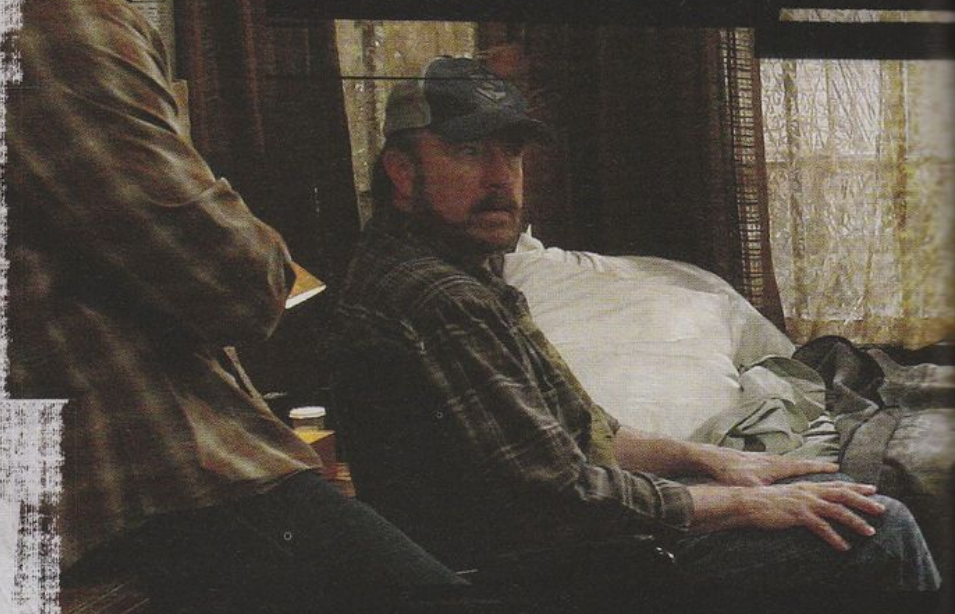
Do you have a favorite line of dialogue from your episodes?
It's not even my line, but in *Point of No Return* where they've cleaned me up and we're talking about saving the world and Dean's like, "We're working on the power of love." And Adam's like, "How's that going for you?" And he's like, "Not good." That's my favorite line, and it's not even mine!

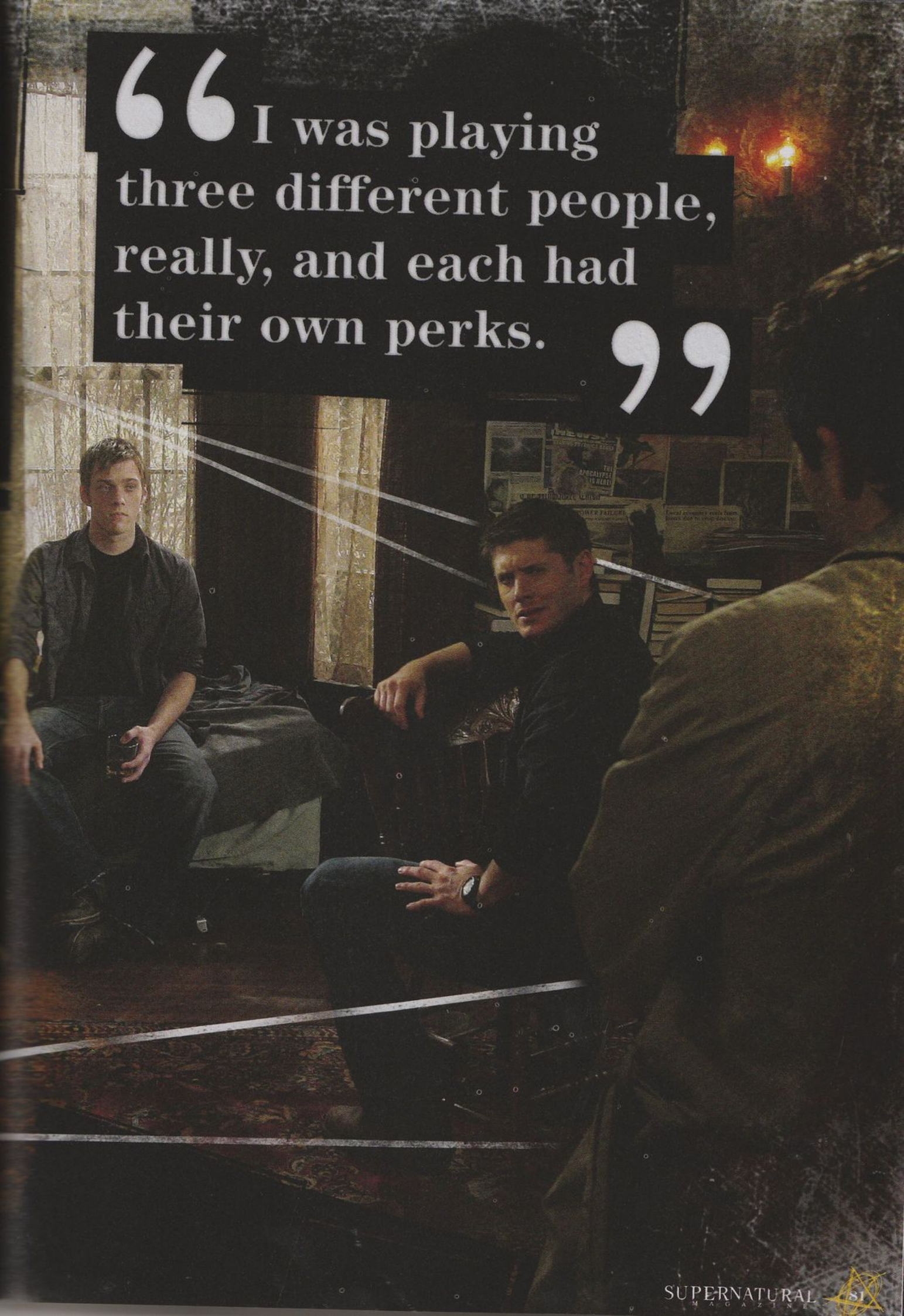
What fun behind-the-scenes stories do you have from working on *Supernatural*?
There's a great bit about the Impala at the opening of *Swan Song* with the car's creation being filmed. I found out from the guys at ADR [automated dialogue replacement] that there's a theory that Eric Kripke controls all. For example, did you know he controls the weather? Yeah. He'll write things in the script like, "There are two clouds in the sky," and then they'll go to film and there'll be *two clouds in the sky*. It's actually pretty creepy! So when Kripke wrote that whole opening thing about the assembly of the Impala, he just had this idea of what he wanted, but then it turned out for the crew researching it that there was some actual footage of the Impala being built on an assembly line.

Apparently, though, it's really rare that they ever had footage of cars being built at that time, but they had the Impala, the same style and make and everything, being built. It was this super creepy moment for the crew when they were like, "How on Earth...?"

Going in the opposite direction of super creepy to super funny, was it hard keeping a straight face when Misha Collins called you "Ass-butt"?
No, but there's something from that scene that's gonna be in the gag reel that was awful for me but that's pretty






“I was playing three different people, really, and each had their own perks.”

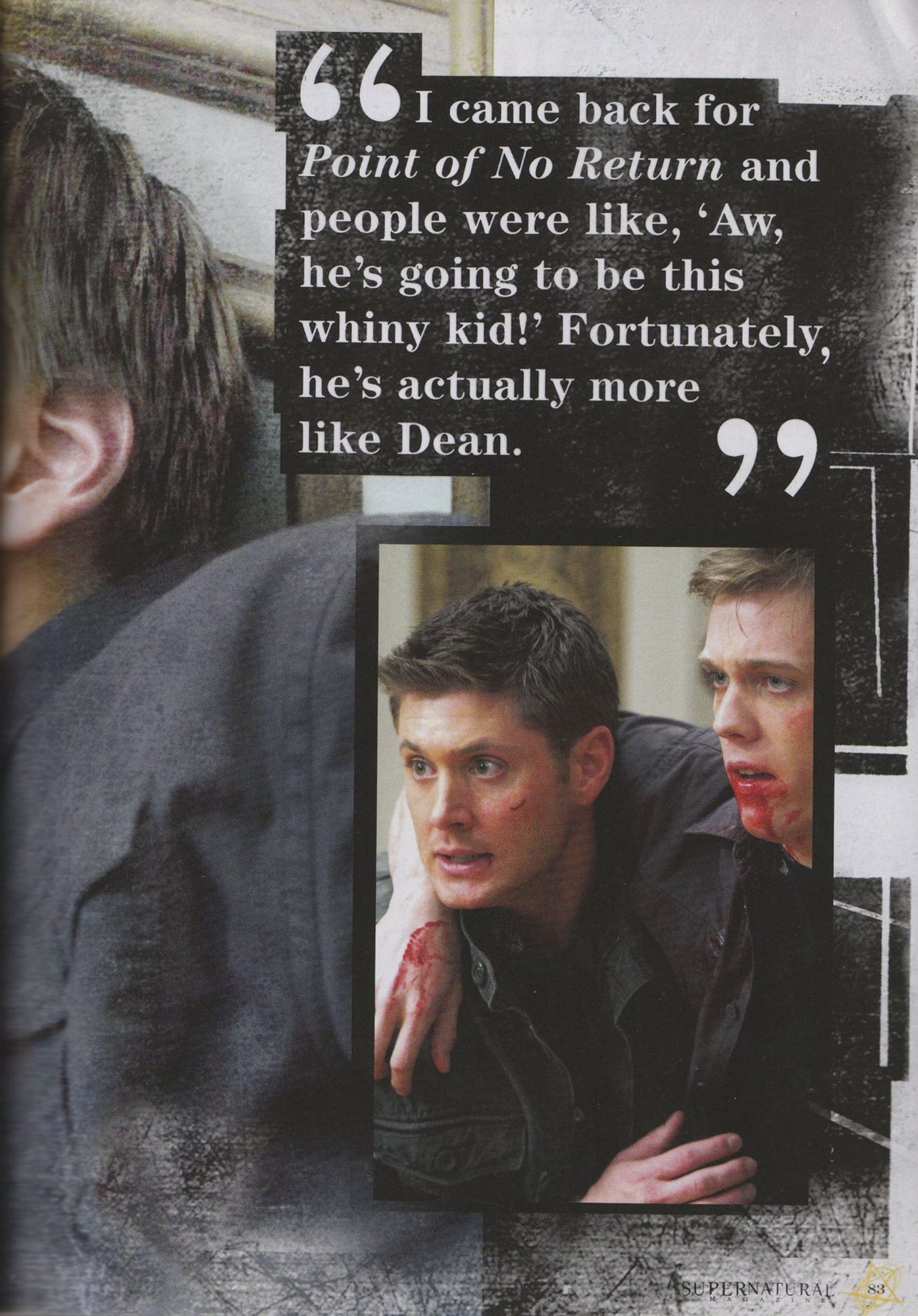
hilarious. The Molotov cocktail would not break! It was hitting me everywhere. At one point, Misha threw the bottle and hit me in the shin, and I was like, "This is not good." The bottle just would not break. It was made of sugar glass, which usually is single-paned, but because Misha had to throw it, they double-paned it. The single pane, if you hold it in your hand, will just crush. After the bottle wouldn't break on me, Jared just gave me it and said, "Here, man, destroy it." I held it for a second and it *exploded* in my hand.

So how did you work around the problem?
They put hard pads on my chest and they had Lou Bollo, the stunt coordinator, stand as close to me as he could without being in frame and just toss it and toss it and toss it until it hit the pads just right and shattered. So it ended up working, but it was an ordeal.

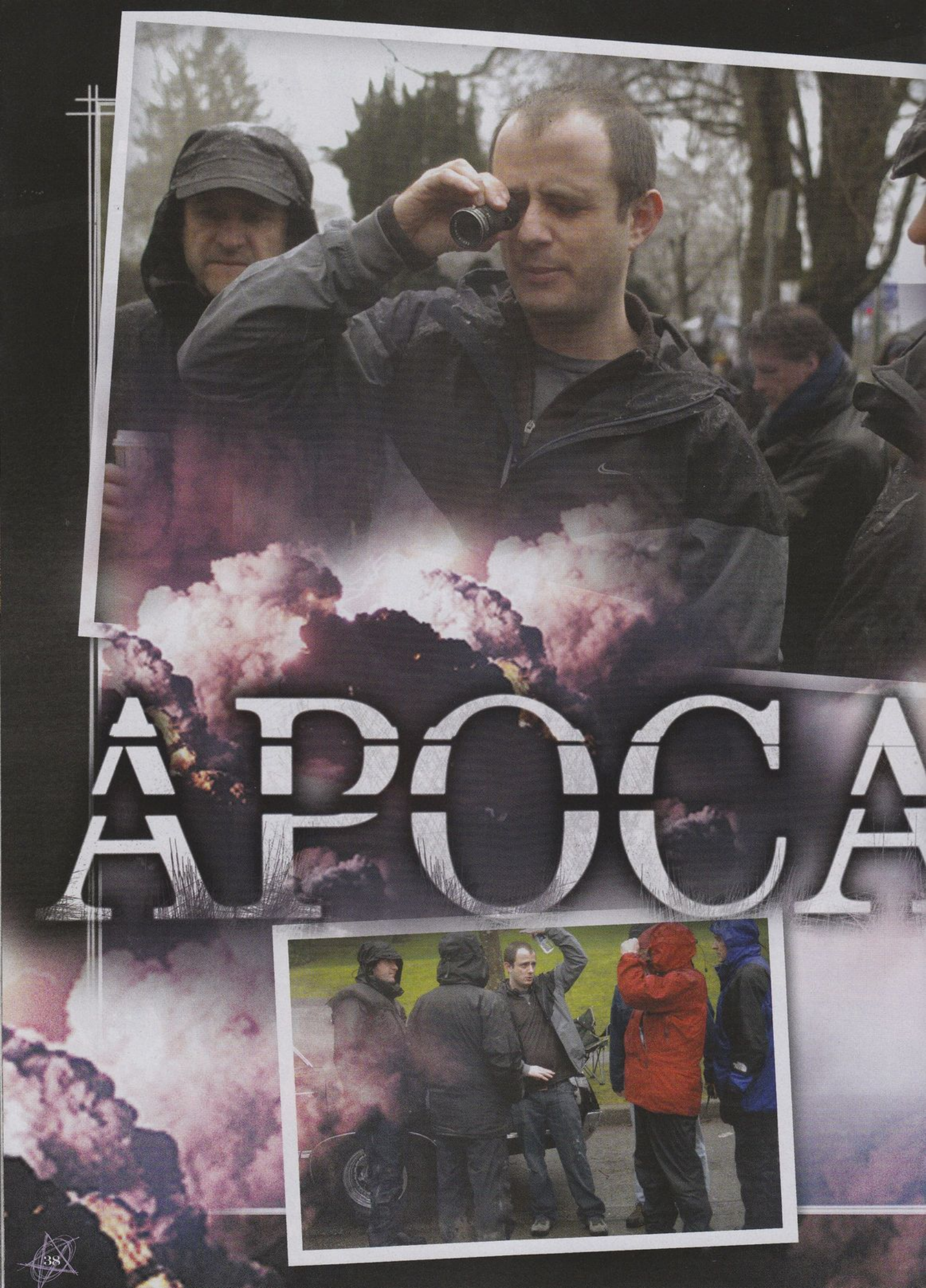
That whole effect, including you bursting into flames and vanishing, turned out great. As did your final scene, where you and Jared Padalecki fell into the black hole leading to Lucifer's cage. How did they pull off that effect of you falling into Hell?
For me, I was just falling into a big green pit. I had no idea how that was going to look, but I was sure they would make it look amazing. And they did!

So, is Adam stuck in Hell? Sam got out pretty fast – did he take his brother with him? In other words, will you be returning to *Supernatural* in season six?
I haven't heard anything at all yet. Nothing. As far as I'm concerned, I'm gone. But then again, you never know, anything can happen. I'd probably have to play Adam a different way again. Maybe I'll come back as a dinosaur or something crazy.

If you did come back in season six, and you got to actually just play the real Adam, who'd been resurrected, do you think there's any chance that you'd be riding around in the Impala? Sitting in the backseat? And if so, how do you think the fans would react?
[The producers] will be the ultimate deciders of that. But even so, I think that's something that I would have to ask the fans' permission for first!



"I came back for *Point of No Return* and people were like, 'Aw, he's going to be this whiny kid!' Fortunately, he's actually more like Dean."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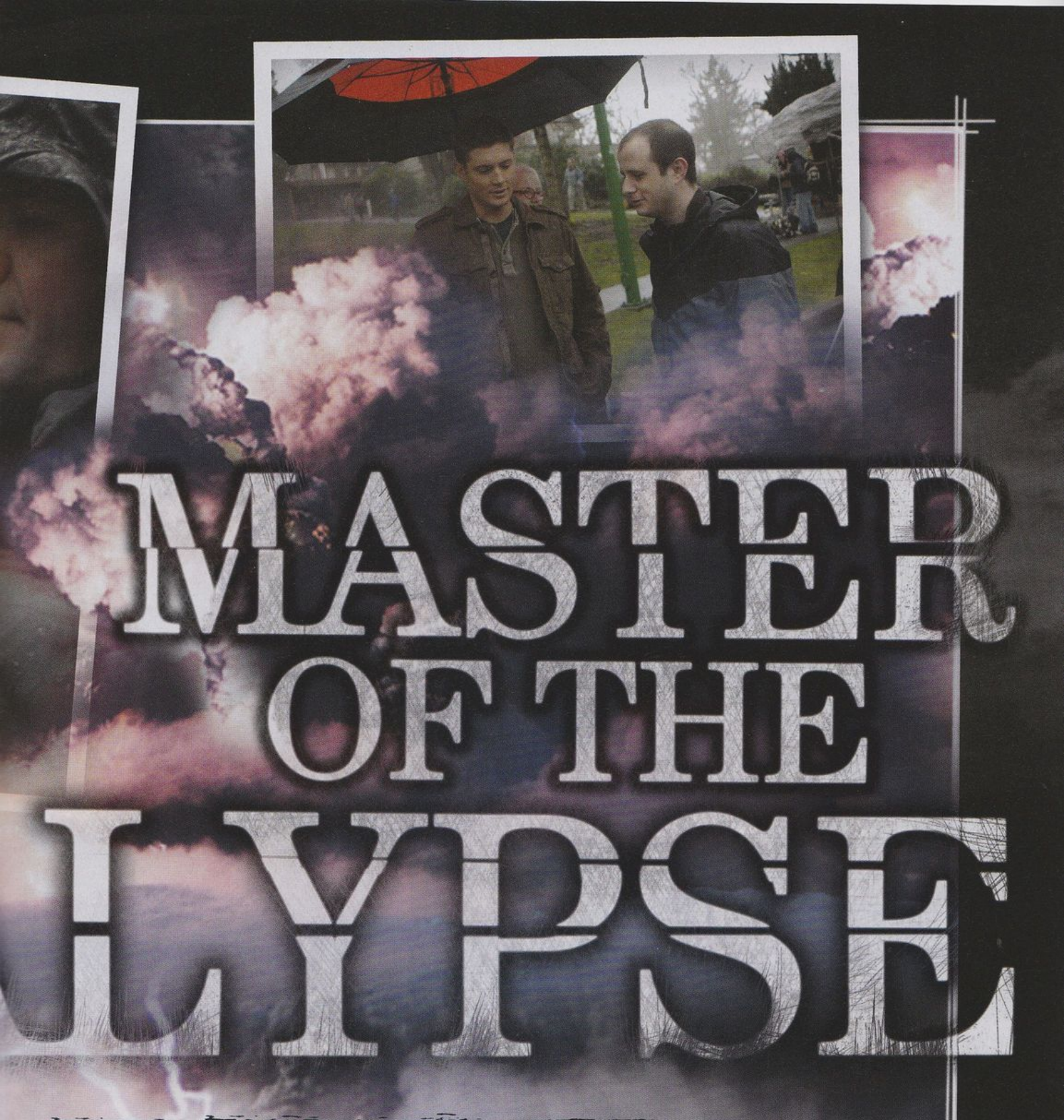


MASTER OF THE APOCALYPSE

The season five finale, *Swan Song* wasn't just remarkable for what happened on screen, but also what happened off, as creator Eric Kripke stepped down as showrunner. As he tells *The Official Supernatural Magazine*, however, he'll still be very much in evidence…

WORDS: NICHOLAS KNIGHT

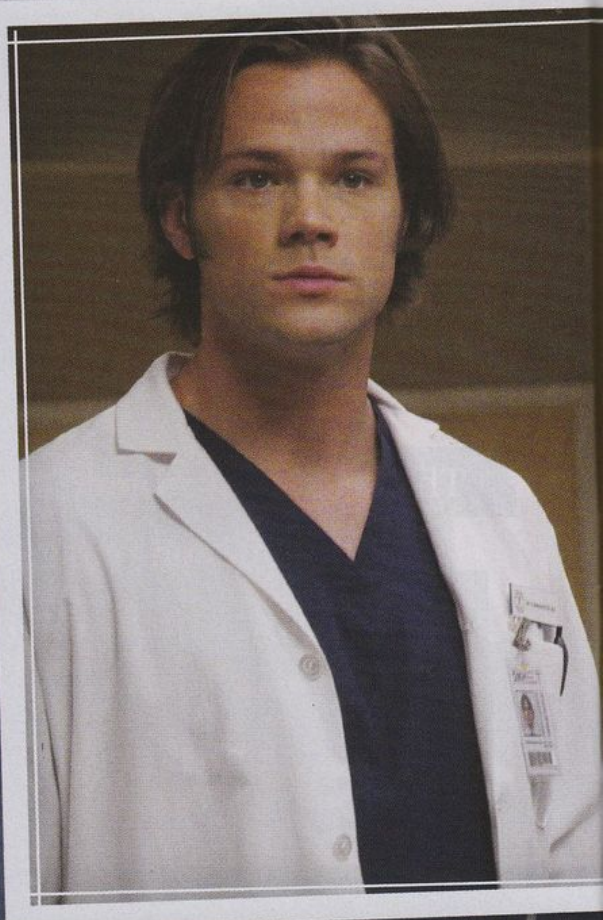
"CHANGING CHANNELS. THERE'S NOT A MOMENT OF THAT EPISODE I'M NOT PROUD OF, AND I'M A TOUGH CRITIC."

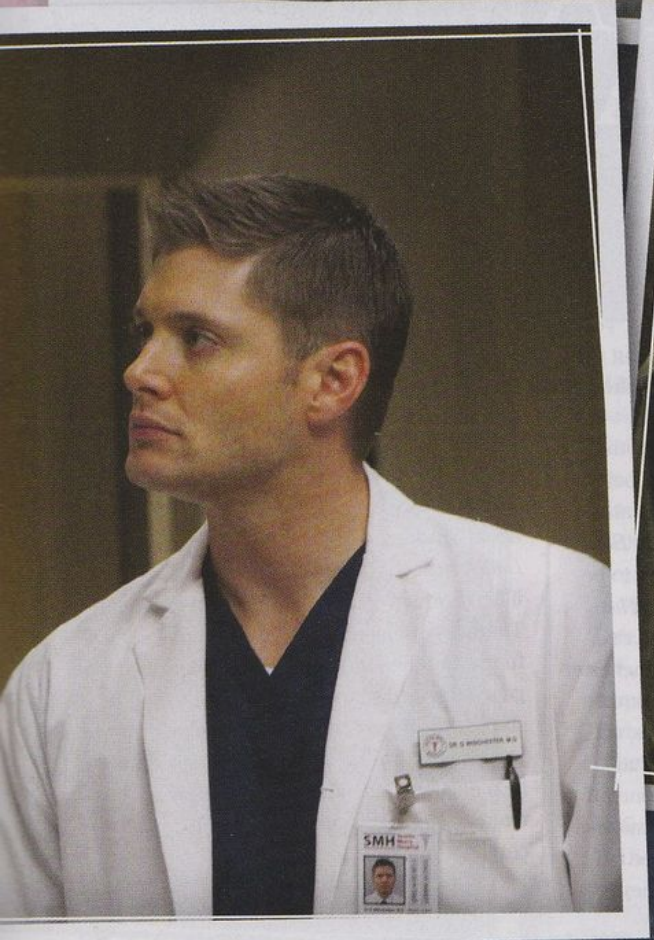
For five years and five seasons, *Supernatural* creator Eric Kripke has been the man with a plan – a five-year plan, to be exact. Season five's finale *Swan Song* marked the fruition of the initial story arc Eric had always intended for Sam and Dean. Things don't end there for the Winchesters, however, with the start of an exciting new story arc for season six. Or for Eric himself who, while he may not be showrunner, will still be very much around.

As *The Official Supernatural Magazine* met up with him at the *Supernatural* offices, Eric told us about his favorite episodes of the show so far, his continuing involvement with the show as executive producer, writer, and director, and how the show's in safe hands with its new showrunner, Sera Gamble…

***The Official Supernatural Magazine*: When you started the show, did you ever expect it would go 100 episodes, let alone five seasons and beyond?**

Eric Kripke: I absolutely did not. I remember breaking *Wendigo*, which beyond the pilot was really the first episode of the series, with [former *Supernatural* executive producer] John Shiban, and I remember we were saying to each other, "Could you ever possibly imagine doing 100 of these?" Our answers were just emphatically, "No!" It just seemed like such a mountainous amount of work. Then on top of that the fact that the show has caught on with its fans like

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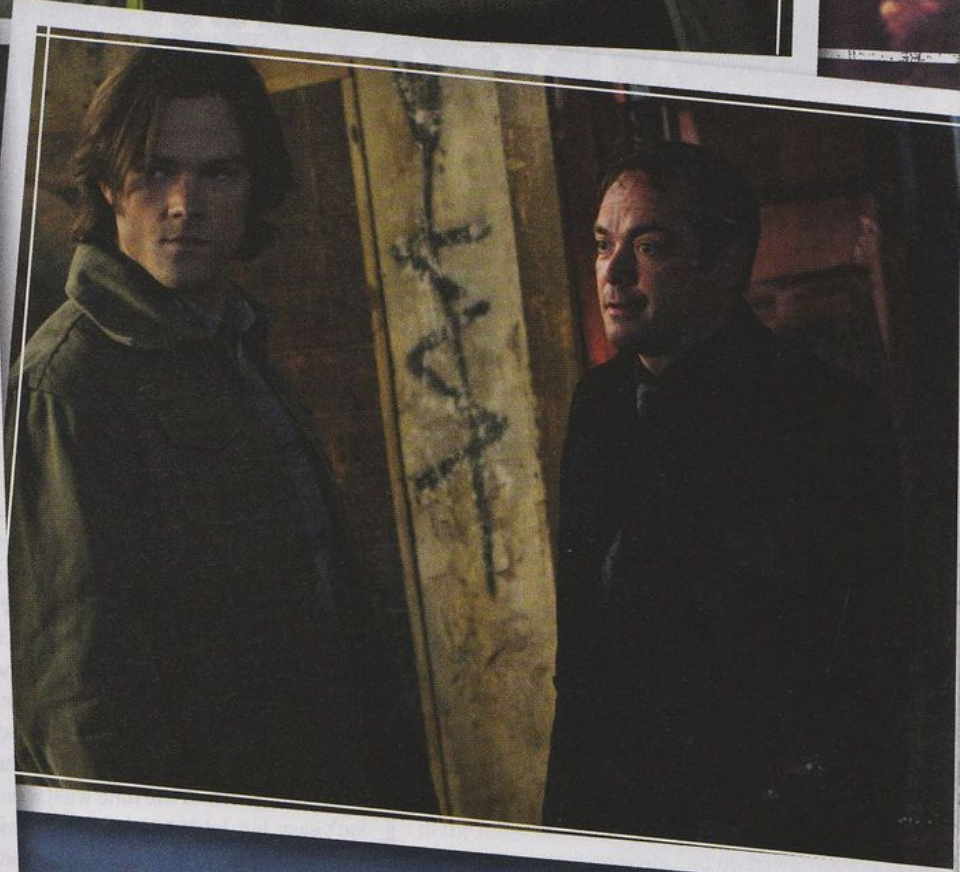
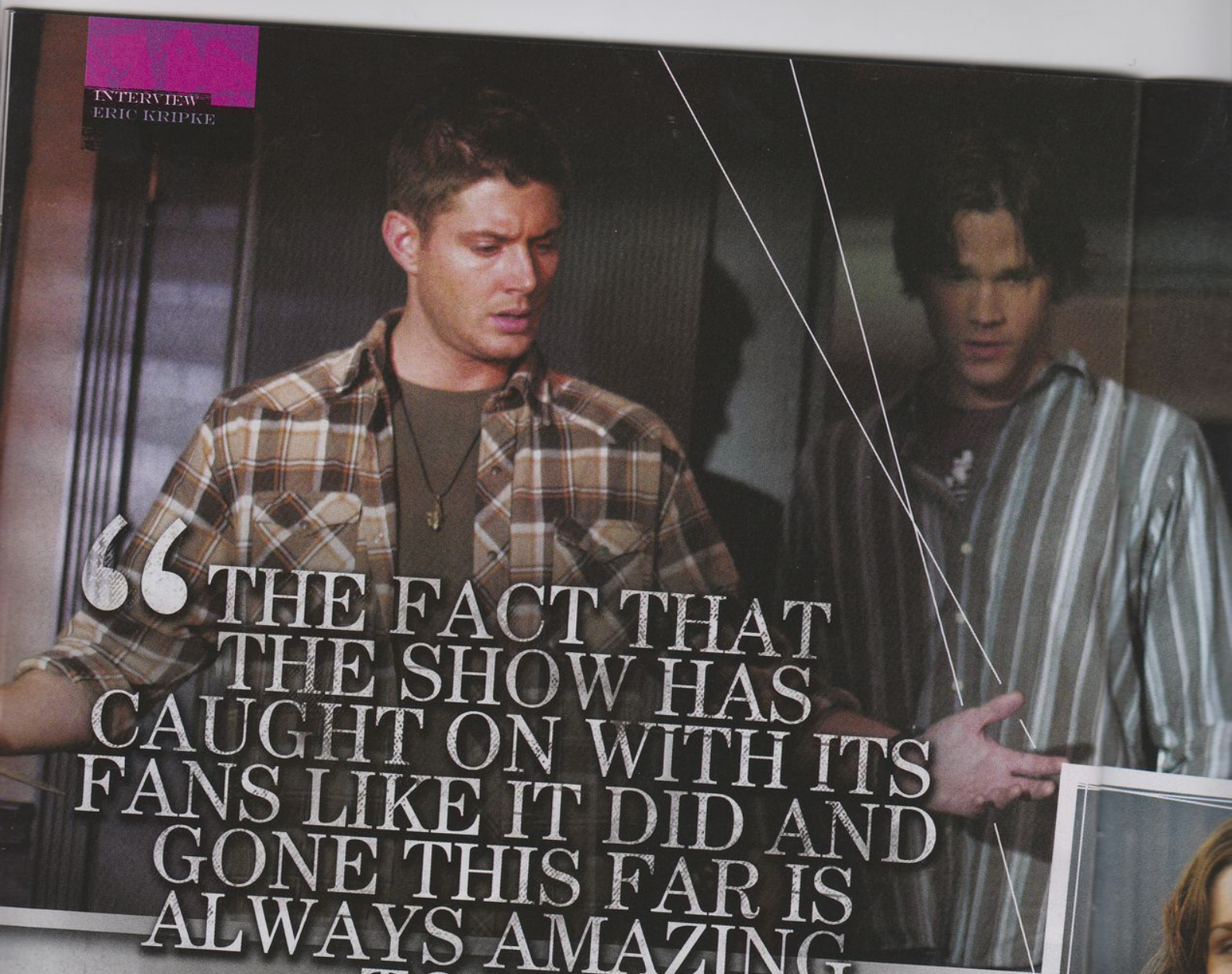




"THE FACT THAT THE SHOW HAS CAUGHT ON WITH ITS FANS LIKE IT DID AND GONE THIS FAR IS ALWAYS AMAZING TO ME."

it did and gone this far is always amazing to me. Every season I begin my first meeting with the writers by saying, "Well, this is our last season, so let's blow it up." Now they laugh at me because the show keeps going. I'm not an optimist by nature, so the reason we had a five-year plan was because I never imagined in my wildest dreams that we would go past five seasons. This whole thing has been incredible, and absolutely a career highlight.

The 100th episode had a great twist, with the reveal of Adam as a backup Michael sword. Was it tricky casting the third Winchester brother (during the filming of *Jump the Shark*)?

Jake Abel was terrific. He came in for the audition, and our casting director, Robert Ulrich, was excited because he knew at the time that Jake was filming *The Lovely Bones* with Peter Jackson, and he was going to be in *Percy Jackson & The Olympians: The Lightning Thief*; he was really on the rise. The challenge with having a third Winchester brother is that he's got to be as charismatic as Jared Padalecki and Jensen Ackles, and that's not easy. Finding someone of that caliber for [what at the time was] a one-off isn't easy, but Jake did it and did it amazingly well. He has enough of a resemblance to Jensen and Jared that you can see they're brothers, so that really worked.

Adam definitely fit in as one of the brothers in that scene in the 'Beautiful Room' when they were trapped with Kurt Fuller's Zachariah.

Kurt is a very experienced and very talented actor. Working with him [while directing *Lucifer Rising*] was such a pleasure; it was like working with a finely-tuned instrument. There are moments where he's so chillingly funny and then the very next moment he gets into Dean's face, he gives him a long stare, and you get the feeling he wants to rip Dean's head off. He makes you laugh, then he makes you uncomfortable, then he makes you laugh again. Such a delicious combination.

THE GHOSTFACERS HAUNT THE NET

Congratulations on the *Ghostfacers* spin-off Web series!
I was really proud of the job that the guys did. A.J. Buckley and Travis Wester and the rest of the gang are just so committed to those characters. They were shooting *Ghostfacers* stuff before we were ever doing anything officially with Warner Bros., just because they're passionate about the characters. They did a great job of capturing the tone of the *Ghostfacers* episode of *Supernatural* in the Web series. I thought it was genuinely scary, very funny, and unexpectedly touching. The characters were very real. I'm really proud of it having the *Supernatural* brand and being part of the universe.

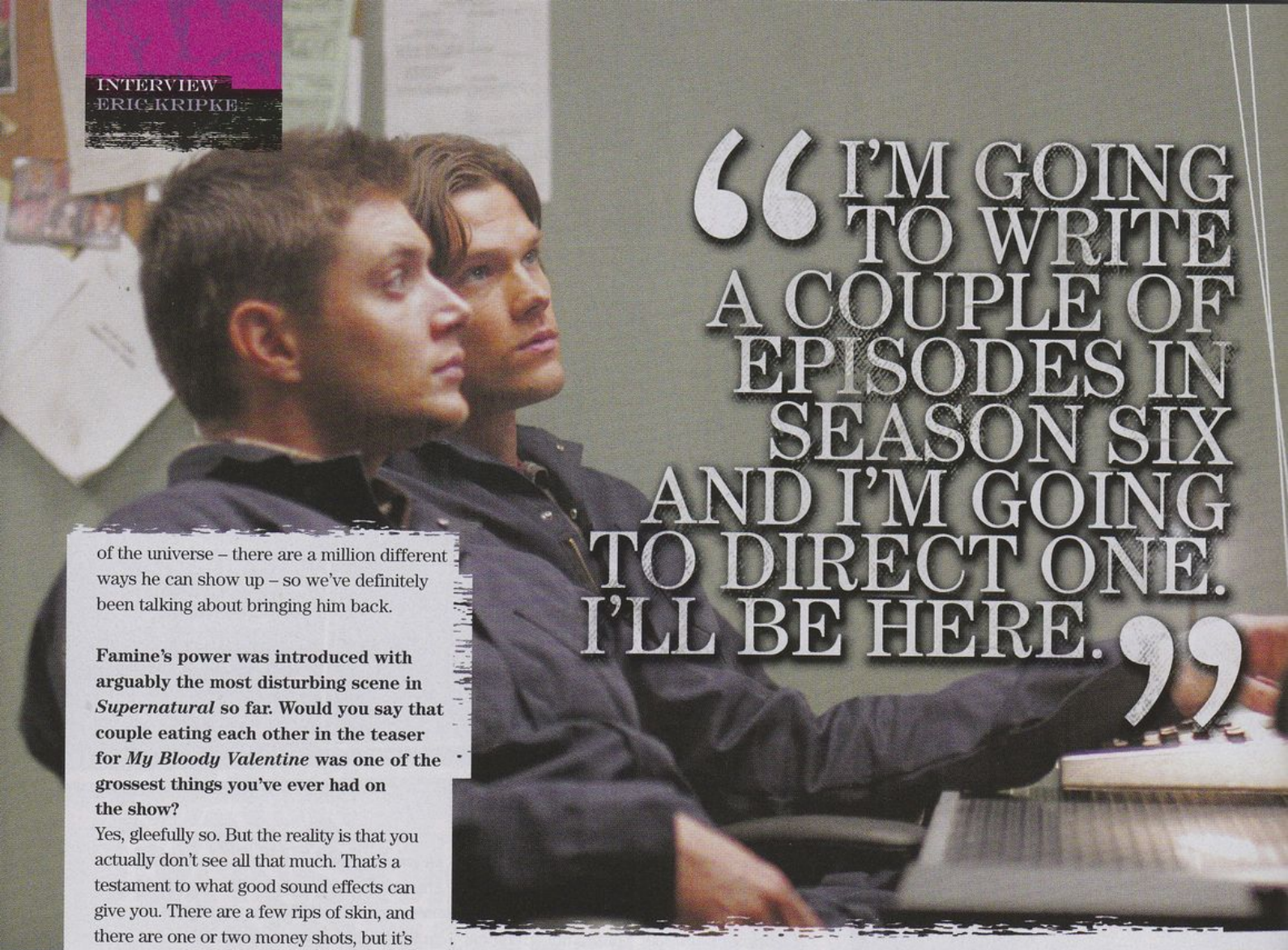
Speaking of great performances, what was your favorite episode of season five?
Changing Channels. There's not a moment of that episode I'm not proud of, and I'm a tough critic. That one just turned out better than I could've hoped. That would be number one of all *Supernatural* episodes. Number two would be *Nightshifter* in season two. It's a really small circle of episodes that I truly think are really above and beyond. I was excited that as late as season five we could still come up with an episode that would end up being my all-time favorite.

What a great twist with the Trickster being revealed as the Archangel Gabriel in hiding!
Up to that point, as the Trickster, he's just always been a smartass, and we knew Richard Speight, Jr. would have to deliver a really powerful dramatic scene in which he shows real pain and vulnerability, and Bob, who'd worked with him before, said, "Oh, he's going to kill it. He has all of those crayons in his crayon box." Sure enough, Richard was so funny in that episode, and he was also just so dramatic.

Is Gabriel *dead* dead?
We hope not. Where there's a will, there's a way, and we would very much like to find a way to bring him back to life one way or another. There's already been a lot of discussion about that.

Speaking of potentially dead characters, is it safe to assume that the Holy Fire did *not* kill the demon Meg?
I think with an actress of Rachel Miner's caliber, we'll definitely see her again. Meg is so much fun to write because of how she talks to the boys – she can really twist the knife psychologically.

What about three other "damaged" but not dead supernatural baddies, namely the Horsemen? Will the withered up husks of War, Famine, and Pestilence recover from losing their rings and return to torment the boys?
I don't know. All the Horsemen were terrific, and all amazing actors, but I'm not sure what creative role in a story the Horsemen would play in a post-apocalyptic world, although them coming back for vengeance is certainly a real possibility. In the discussions for season six, there's a definite interest in finding a way to bring Death back. He doesn't have to come back in the guise of an apocalyptic story, he's one of the primal creators and destroyers



"I'M GOING TO WRITE A COUPLE OF EPISODES IN SEASON SIX AND I'M GOING TO DIRECT ONE. I'LL BE HERE."

of the universe – there are a million different ways he can show up – so we've definitely been talking about bringing him back.

Famine's power was introduced with arguably the most disturbing scene in *Supernatural* so far. Would you say that couple eating each other in the teaser for *My Bloody Valentine* was one of the grossest things you've ever had on the show?
Yes, gleefully so. But the reality is that you actually don't see all that much. That's a testament to what good sound effects can give you. There are a few rips of skin, and there are one or two money shots, but it's actually not that much gorier than anything else we've attempted. You never really know going into it what's really going to strike people and what isn't.

The arrival of Pestilence in *Hammer of the Gods*, with that scene in the convenience store, probably disturbed people more than the famished lovers.
That was one of the grossest things we've ever done, and maybe grosser than anything in *My Bloody Valentine*, because everyone has been in that situation. That one especially creeps me out.

Maybe the Horsemen won't be coming back anytime soon, but the demons must be planning their revenge on Sam and Dean...
Absolutely, and you can make a pretty strong argument that there's probably more than one angel that wants revenge on Sam and Dean. They successfully managed to short-circuit the universe in about every conceivable way. There were millions of years of destiny that they just walked right up to and spit in the face and kicked in the ass and sent home crying to mama, so I think there are a lot of supernatural creatures who were really counting on this prophecy to play out, and they will all be gunning for Sam and Dean...

What about Crowley? He's gotta still be third on Hell's Most Wanted list, so won't Lucifer be sending some demon assassins to take Crowley out?
I don't think Crowley's going to sweat Lucifer too much. I think he's got the guy locked up in a cage and there's a lot of disorganization among the demons, so I don't think Crowley's too worried. He's pretty powerful in his own right – he can take any demon that comes after him for retribution and slice their face off pretty cleanly.

But it's safe to assume that Crowley will be back in season six, right?
He'll come back. Crowley's still got Bobby's soul, so there's a lot of story to play out there. Now that the Lucifer thing is taken care of, I think Crowley returns to business as usual, which is being on the opposite side of the fence with the Winchesters. He's a really compelling villain, so we'll have a lot of fun exploring him in season six.

One of the big questions that came out of *Swan Song* was: what happened to Chuck?
It's open to interpretation. That was intentional.

Will you resolve the Chuck mystery in season six?
Not really. I like the idea that we give the audience a little hint of something – everyone's been searching for God all year, and then here's a possibility of who it might be in a way that the main characters don't know. All they'll really know if they know any of it is, "Boy, has anyone seen Chuck lately?" No one has, so it's our intention to just kind of play it as it lays...

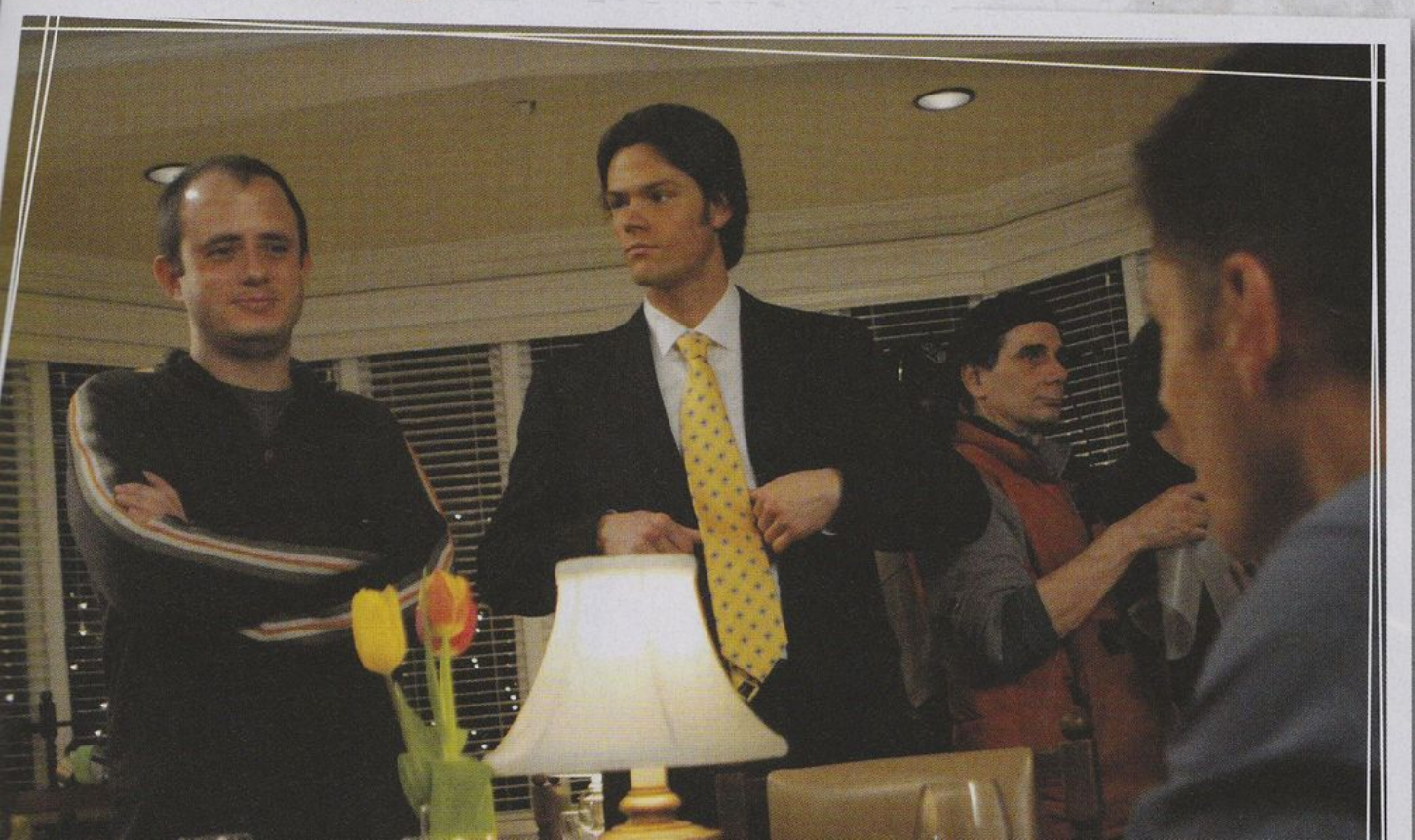
Okay, but you'll resolve the mystery of how Sam got out of Hell and whether or not he's truly Sam, right?
Stay tuned!

Since you've stepped aside from the role of show-runner, with executive producer Sera Gamble stepping in, how involved are you going to be in the sixth season?
For five years on the show I've been pitching my little heart out to Bob Singer, and Bob has been hearing it, taking it all in, then shaking his head and saying, "Nah, that isn't going to work, try again." So I started thinking to myself, "Well, I want *that* job! I want to be the guy that people go pitching to and shaking my head." It felt like the right time because, as I've long said, I had a five-year storyline for the show, and I feel like I've told that story, and the season ended mostly how I wanted that storyline to end – with very little compromise, actually – and it felt like it was the right transition to start season six as if it was the sequel to a movie, to launch a new chapter, a new storyline. We have a lot of material and a lot of exciting places to go for that storyline.

Are you going to write any scripts for the season, or direct any episodes?
For sure. I've been in the room figuring out the season's mythology. I'm going to write a couple and I'm going to direct one. I'll be here.

Sounds like you'll still be spending a lot of time on *Supernatural*, but is there anything else coming up for you?
I'm going to sleep a little bit. [*Laughs*] I'm going to chase my kid around a little bit, and I have a new kid coming as well! I'm just going to try to take a breather and see what's next. I'll still be a part of the show and really do my best to remain a thorn in Sera and Bob's side. But, for now, the short-term plan is to live life a little bit.

Seeing as how you are staying involved with *Supernatural* and writing scripts beyond your five-year arc, what haven't Sam and Dean done on the show that you'd like to see them do?
In the writers' room there are [lists of] all sorts of fun activities that Sam and Dean can do that the audience hasn't seen yet. For season six, the flag that Sera's planting, which I think is really smart, is she's not trying to go bigger, because it's hard to top the Apocalypse, she's trying to go more intimate and personal and twistier. There's a really interesting new chapter for *Supernatural* ahead.

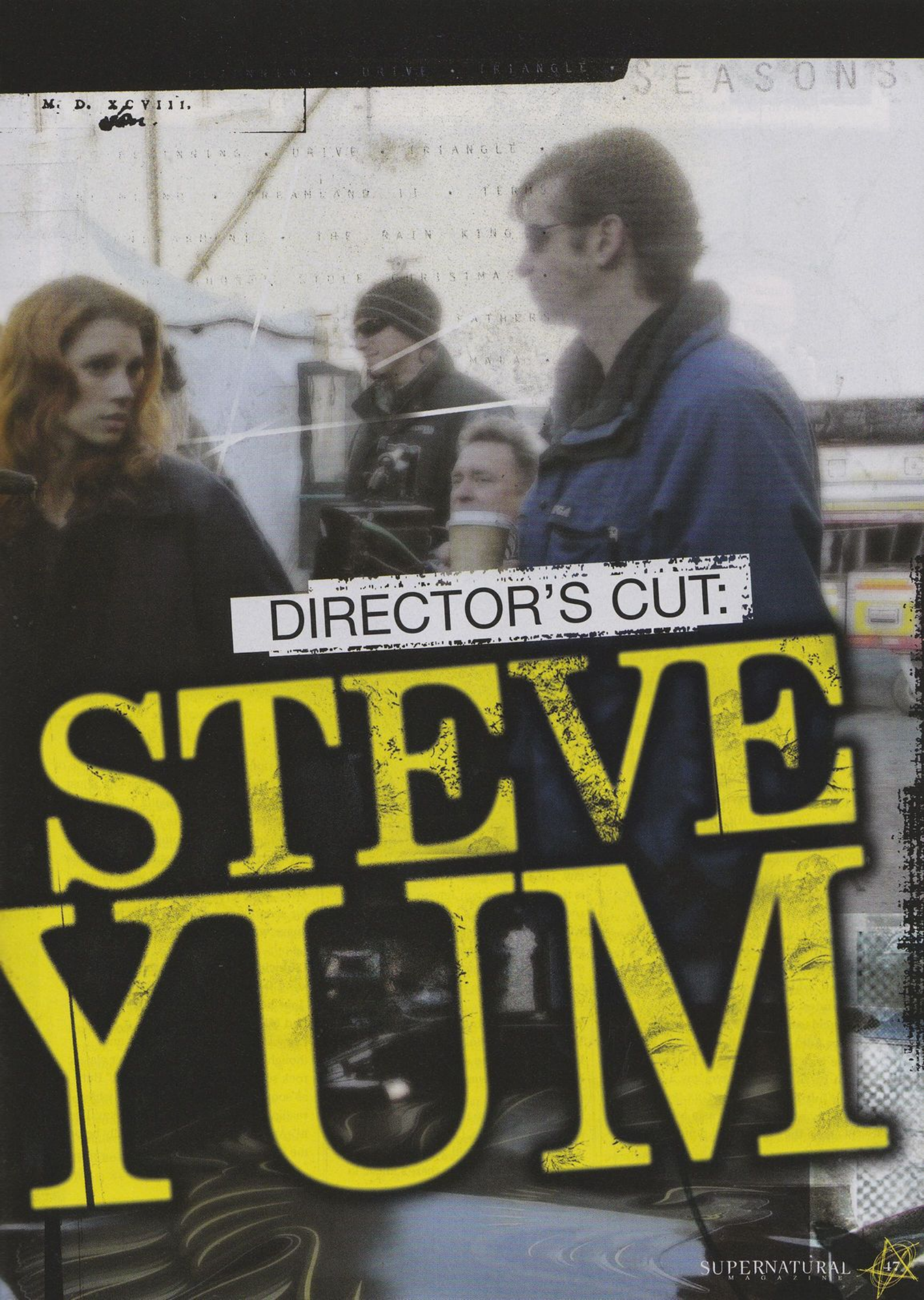


DIRECTOR'S CUT
STEVE BOYUM

BO

WITH SEVEN EPISODES AND COUNTING NOTCHED UP, STEVE BOYUM IS ONE OF *SUPERNATURAL*'S MOST POPULAR DIRECTORS, WITH THE CAST AND CREW AS WELL AS THE FANS. *THE OFFICIAL SUPERNATURAL MAGAZINE* CAUGHT UP WITH HIM AFTER THE SEASON FIVE FINALE, *SWAN SONG*, TO TALK CLASSIC ROCK, THE MYSTERY OF CHUCK, AND WHY HE'S NOW THE GO-TO GUY FOR TIME TRAVEL...

Words:
Nicholas Knight



DIRECTOR'S CUT:

STEVE YUM

DIRECTOR'S CUT
STEVE BOYUM

***The Official Supernatural Magazine*: You've directed seven episodes of *Supernatural* now – looking back over those, what's the experience been like as a whole?**

Steve Boyum: It's my favorite show to do because I personally respond well to the stories; I really like the *Supernatural* mythology, and everyone on the show is a joy to work with.

You directed *In the Beginning*, *The End*, and *The Song Remains the Same*, which are all time travel episodes. Is that just a spooky coincidence?

After I did *The End* it became a running joke with Eric Kripke and Bob Singer that I was the time travel guy. I think they put *The Song Remains the Same* into my rotation either as a joke or because they figured I'd done it before.

Something no one's likely to have done before is direct a post-apocalyptic hippie angel. Was Jensen Ackles able to keep a straight face when he first encountered Misha Collins' future Castiel?

I couldn't keep a straight face! I had no idea how Misha was going to portray this guy. The classic scene in *The End* for him is the first time when Jensen walks in the room, where Misha's having the sit-down with the girls. His reaction when Jensen came into the room and said, "Are you stoned?" cracked me up. It was definitely tough for Jensen to keep a straight face.

What did you think of writer Ben Edlund's song choice of "Do You Love Me" for the scene where the National Guardsmen are mowing down the Croatoans?

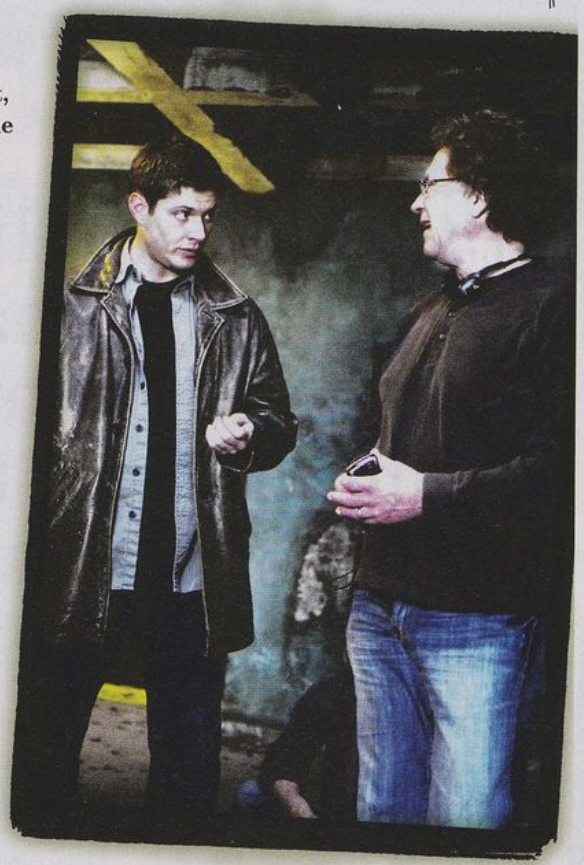
It was psychotic to me. When I read the script the first time, I stopped reading and got the song so I could get it in my head. I generally do that when there's music in the script; listen to the song to get a vibe of where the writer wants to take you. I just thought, "This is like playing 'Ride of the Valkyries' in *Apocalypse Now*." It played so against what was going on, it made the scene so bizarre, and it spoke of the state of mind of the soldiers that were blowing away these Croatoans. It really helped me for shooting it, because I knew how the music was going to play against it.

Likewise, what did you think of the song Dean playing "Rock of Ages" just before confronting Lucifer and Michael?

I saw Def Leppard in the script and thought, "Oh, here we go, another classic rock song that Eric's dusting off..." But as soon as I listened to that song while reading the scene, it was like, "Okay, I get it!" And once again that song really helped me in preparing the scene.

"After I did *The End* it became a running joke with Eric Kripke and Bob Singer that I was the time travel guy."

Classic rock music and the Impala have been integral parts of the show from the start, but was it challenging to find the right way to highlight the Impala's importance in the battle against Satan?
Well, this is a little technical, but for the footage of the Bible salesman buying the Impala in the showroom, I used an old ARRI 2C hand crank film camera. There was no motor, and it was retooled so that it works like an old newsreel camera where the operator cranks the speed of the film through the gate. What I wanted the camera operator to do was keep it at 24 frames per second, and let it drift out of 24 as human error would allow. That gave the footage a bit of a start-and-stop feel to it, like old newsreel footage. Then I used that same camera to do the stuff with young Sam and Dean so that when we were telling the story of them making the car their own in flashbacks, it'd be a little jerky and out of sync. When Sam as Satan gets the flash of light in his eye and starts seeing all of the stuff he and Dean put into the car, I used the technique where you back the film over itself and roll forward again to triple expose it. We could've done that in post-production, but it's a real organic way to do it, and I think it really benefited the episode.

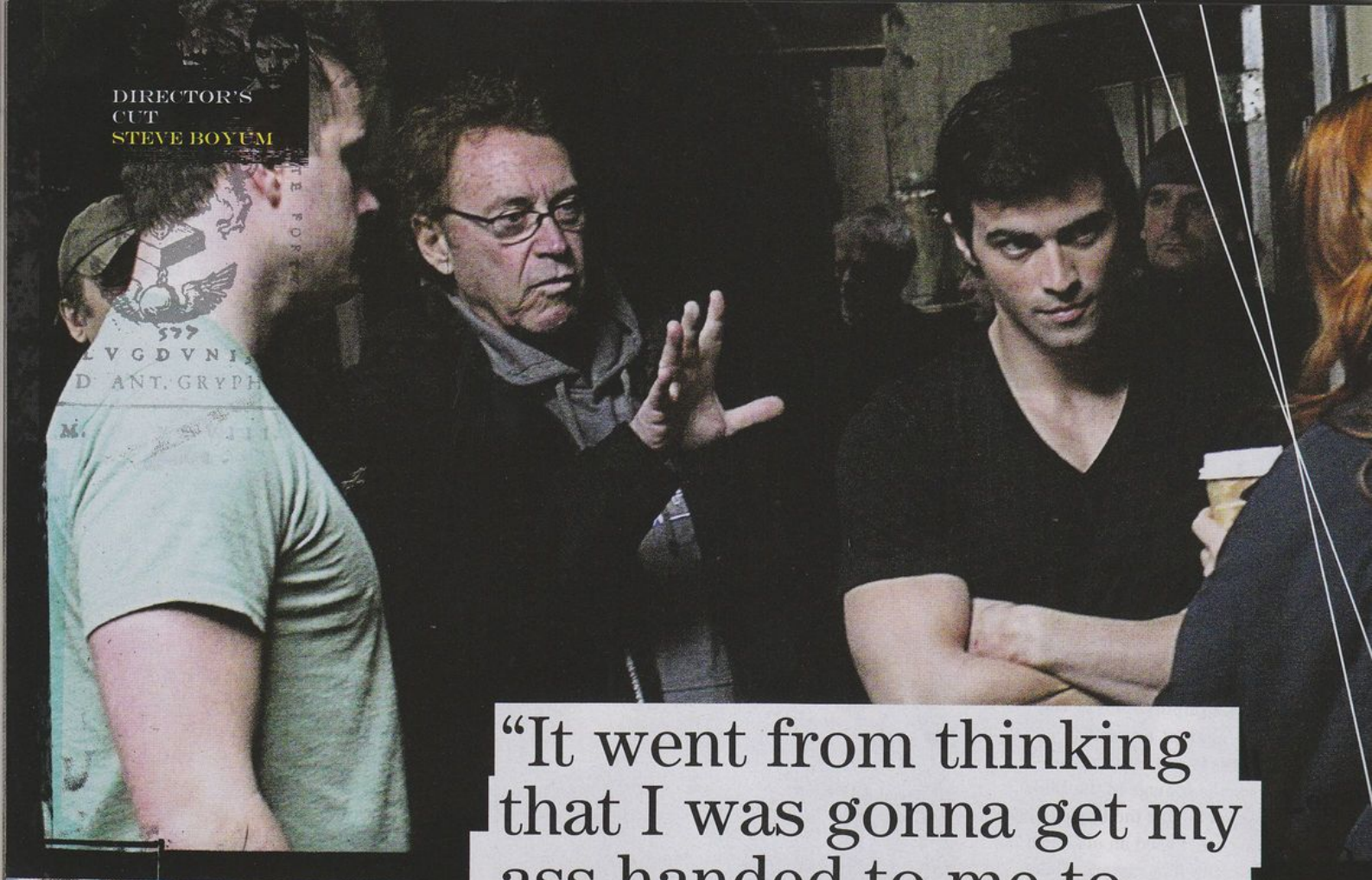


Speaking of technical tricks, how did you film the scene where Jared Padalecki and Jake Abel fell into the Hell hole?
When we were doing our wide shots, we just laid a round piece of green vinyl that was about twelve feet in diameter on the ground. Then Ivan Hayden, the visual effects supervisor, built the hole into that. We shot numerous plates so that he could have the tombstones and everything else. I just had Jared and Jake fall back onto that green hole with a pad underneath it. Then we built a 25-foot high parallel on a soundstage for the down angle. The stunt guys fell off of the parallel, just a few feet below the camera, which we had on a crane looking straight down at the padded green screen, then Ivan composited those things together.

Perhaps the trickiest part of *Swan Song* was making Jared seem like two different entities in the same body while Sam and Lucifer talked to each other in the mirror. Was that a challenging scene to pull off?
When I first read that conversation on the page, I thought Eric wanted to see Sam in the mirror while you saw Sam as Lucifer talking to himself. So I called Eric right away and he said, "I never want to see them in the same shot. It's like Gollum talking to Gollum in *The Lord of the Rings*, that type of vibe."

Jensen had done the most extensive work of playing scenes against himself, which we did in *The End* and *Dream a Little Dream of Me*, so the three of us talked about it together and pretty much came to the conclusion that we would just have somebody read [the other side of the conversation] off camera for Jared. I cracked the mirror very specifically so that it would allow us to create motion in it without having to have Jared move around too much. As we moved the camera a little bit his head would move around, and we split images. I just loved the way Jared performed it. It's kind of creepy and unnerving. That was probably my favorite scene of that episode.

You accomplished a lot of great things in that episode, yet you weren't even supposed to be directing it originally. How did that twist of fate come about?
I was directing *Human Target*, which prevented me from directing the four episodes [of *Supernatural*] that we'd planned. The great news when they offered me *Human Target* was that I was gonna be a producer-director on one show. The bad news was that I had to leave *Supernatural*. I'd done episodes 504 and 513 [*The End* and *The Song Remains the Same*], and I'd booked 517 and 519 [*99 Problems* and *Hammer of the Gods*], so Warner Bros. got me out of those latter two episodes. I was in prep on *The Song Remains the Same* when this happened, and Bob [Singer] was shooting *Swap Meat*, so he was in Vancouver. I was in the production office and the production coordinator, Jason, came in and said, "Bob wants you out on the set as soon as possible." I figured Bob had heard I was leaving the show, so I felt like I was



"It went from thinking that I was gonna get my ass handed to me to getting offered the big episode, and I swear to God my eyes misted up."

leaving the show, so I felt like I was going to the principal's office. I was like, "Uh-oh..." I got to the set and Bob said, "Congratulations on *Human Target*. Eric and I were talking about this, and we'd really like you to find a way to do the season finale." I went from thinking that I was gonna get my ass handed to me to getting offered the big episode, and I swear to God my eyes misted up. It was like, "You gotta be kidding me! I get to do the season finale of this whole five-year story?" Then on the flipside of that I was thinking, "Oh God, here we go, no pressure or anything." But I think we delivered on it. I know I was highly entertained by it.

Along with being highly entertaining, the episode was also highly mysterious, at least with regard to certain plot points, such as: Is that really Sam we see at the end of *Swan Song*?

I think that is a wide-open interpretation, one that we can argue about until the show starts up again. There's absolutely no getting it out of Eric – he never told me who it was, and I asked him. There was much discussion on set when we were doing that about, "Oh, we shouldn't see Sam's face, we should just see over his shoulder," but I was thinking to myself, "Eric wrote the reveal in the script, so I'm going to shoot it that way and the fans will figure it out." But I don't know where that's going.

Assuming that it is Sam, chances are he will just walk away, leaving Dean to have a "normal" life, but do you think Dean will be able to stay away from the hunting life for long?

When we were doing that scene, Jensen discussed having Dean drink

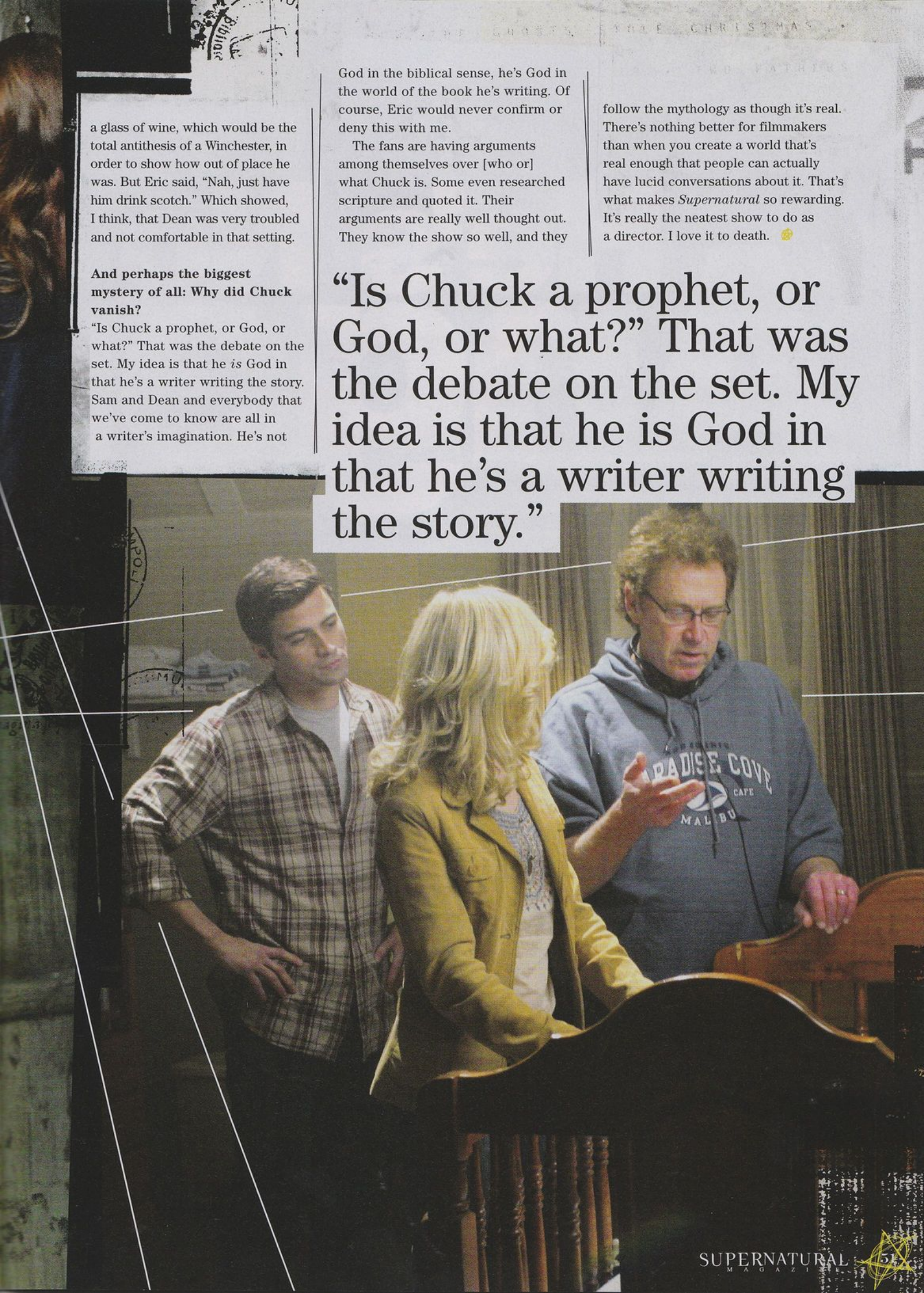
a glass of wine, which would be the total antithesis of a Winchester, in order to show how out of place he was. But Eric said, "Nah, just have him drink scotch." Which showed, I think, that Dean was very troubled and not comfortable in that setting.

And perhaps the biggest mystery of all: Why did Chuck vanish?

"Is Chuck a prophet, or God, or what?" That was the debate on the set. My idea is that he *is* God in that he's a writer writing the story. Sam and Dean and everybody that we've come to know are all in a writer's imagination. He's not God in the biblical sense, he's God in the world of the book he's writing. Of course, Eric would never confirm or deny this with me.

The fans are having arguments among themselves over [who or] what Chuck is. Some even researched scripture and quoted it. Their arguments are really well thought out. They know the show so well, and they follow the mythology as though it's real. There's nothing better for filmmakers than when you create a world that's real enough that people can actually have lucid conversations about it. That's what makes *Supernatural* so rewarding. It's really the neatest show to do as a director. I love it to death.

"Is Chuck a prophet, or God, or what?" That was the debate on the set. My idea is that he is God in that he's a writer writing the story."



He's No Angel

Words: Nicholas Knight

Whether you think of him as Loki, the Trickster or the Archangel Gabriel, Richard Speight, Jr's character has been full of surprises, going from antagonist to one of Sam and Dean's more unlikely allies. *The Official Supernatural Magazine* spoke to the actor after *Hammer of the Gods* to get his take on events...

***The Official Supernatural Magazine*: In *Changing Channels*, where did Gabriel send Castiel?**

Richard Speight, Jr: That's interesting that you ask. We never really talked about that, but somebody said they asked Misha Collins that question and he said I sent him to a swap meet. Maybe that's Misha's version of Hell. I guess shopping in large crowds is not his idea of a good time.

When we asked writer Daniel Loflin if he had anything to say about *Hammer of the Gods*, he just gave us three words: "I'm sorry, Richard." What's your response to him?

Three words: "It's okay, Dan." He's looking at it from the standpoint of, "Oh, Richard's going to be bummed that he's not coming back to the show," which for that he's spot on, but looking at it in terms of the big picture, when I first signed on to do *Supernatural*, I was gonna do one episode, so the fact that I ended up being involved in the show longer than that, and ended up having a role that mattered in the grand scheme of the overall story, has been the icing on the cake.

What's your favorite scene in *Hammer of the Gods*?

I really like where he says, "Lucifer, you're my brother and I love you, but you are a great big bag of dicks." That kind of sums it all up, I think. It's awesome that he actually had the *cojones* to say that and mean it. This is the guy who wouldn't even be in the same room with Lucifer before, and here he is standing toe-to-toe with him and being totally honest about what he thinks about him.

Where do you think Gabriel got his newfound courage from?

At the end of *Changing Channels* he's faced with the idea of, "I'm an archangel, and yet I've been called on the carpet by a measly little human!

"I CERTAINLY THINK HE WENT IN KNOWING THE WINCHESTERS WERE IN TROUBLE AND THIS TIME FLAT OUT SHOWING UP TO HELP THEM."

And the human's *right*. So now what do I do about it?" That doesn't mean he entered *Hammer of the Gods* ready to be a hero, because I don't think he did, but I certainly think he went in knowing the Winchesters were in trouble and this time flat out showing up to help them. His version of helping may have been, "Hey, let's get out of here," which they didn't want to do because they didn't want to let Lucifer just run amok, but still, his heart was in the right place. Dean had to sort of read him the riot act and say, "Look, you gotta step up; no one can fight this fight except you." It's the thing that Gabriel knew in his heart of hearts, but was hoping to avoid. He was living in denial. I was very happy to see him confront Lucifer and do it on the side of humanity.

Now that Gabriel has chosen humanity's side, if he's somehow still alive, do you think he'll still hang out with pagan gods, seeing as how they're mostly a bloodthirsty lot?

I don't think so. I think that if he comes back and is Gabriel the archangel returning to help the boys in some way, I feel like he'll leave his pagan life behind. Kind of like when you quit the motorcycle gang to have kids. But you never know – he definitely has a dark streak, which I think makes him fun.

The pagans were like Gabriel's adopted family. At their gathering, there seemed to be a focus on eating humans, but Gabriel much prefers sugar. Do you think he ever ate people to fit in?

I think *probably*. You don't want to go to the bar mitzvah and not eat the buffet. I think you'd be looked upon as rude. I'm sure on a night out with the boys, with the pagan fellas, if he didn't chow down on somebody, he probably still had a toe to look like he's part of the group. Gabriel has revealed himself to not necessarily be the most confident angel in the group, so he probably gave in to some peer pressure. The pagans look like a fun group, kinda. It might be a group you want to stay in good contact with, so I'm sure in order to stay on their shortlist he did what he needed to do.

But now that he has firmly taken the side of humanity, if he does hang out with pagans again – like if he takes Kali out on a date – he'll probably have to lay some ground rules, such as, "You can eat some people, but only if they deserve it."

Exactly. Gabriel would be like, "As long as you let me cook." Because he knows who to kill. I think that's very possible. And who wouldn't want to go out with Kali again?

Of course, all this social planning for Gabriel's future is moot if he's 100% dead. Do you think you'll be returning to *Supernatural* in season six or beyond?

That's hard for me to say. Every episode before *Hammer of the Gods*, the Trickster left a giant door open for himself. This time the door's not so open. But *Supernatural* is *Supernatural*, so who knows. But I can tell you this: I'm always the last to know. When I find out, it'll be mere weeks before the audience finds out.

Well, on behalf of all Trickster/ Gabriel fans out there, we hope they figure out a way to bring you back!

I really do, too. And I'm not just saying that because we're having an interview about the show. I *love* playing that character. It is so much fun. They always give me the best stuff to do, both dramatically and comedically. It's rare that you get the opportunity to do both in one character, so it's just great. I hope they find a way to bring me back several times between now and the conclusion of the series.

Deja VIEW

Lanette Ware

Words: Nicholas Knight

After having his vessel turned to salt by Balthazar, archangel Raphael surprisingly returned to Earth in the body of a woman, as played by Lanette Ware. Ware relished the role and made Raphael just as menacing as he'd – er, *she'd* – ever been. Too bad she didn't survive past the season six finale...

T*he Official Supernatural Magazine*: How did you get involved with *Supernatural*?

Lanette Ware: Well, my husband is an executive producer and he'd gotten a series in Vancouver, and it was a mad dash to relocate here. So having just arrived in Vancouver from New York, I was really blessed to have my dear friend in New York City, casting director extraordinaire Eileen Starger, make a call on my behalf to Coreen Mayrs' office. She suggested that we meet, which led to an audition for the role of Raphael.

Raphael was originally portrayed as a man, so did you look at angels as being androgynous, or did you pretend you were a man in disguise?

No, I didn't do either. I actually approached the character as a woman. I had this subplot going on in my head that Raphael chose this particular woman because he saw her strength. That is my interpretation and my own creative subplot. That's how I approached it. I created this idea that he saw this woman and said, "Okay, this is someone who I think could help me achieve what I need and attain what I need because of her physical strength." This was very much a part of how I wanted to dig into it because I didn't want to know what it'd feel like to be a man. [*laughs*] As I approached this going into my first episode, I didn't want to make it any more complicated than it had to be. In that first scene, the power and the strength are there, and she's very present. I just wanted to imagine having the strength of a man, but feeling like a woman.

What was your favorite part of your first scene as Raphael?

I have to say I loved the entire scene because I got to play off of the leads as well as off of Balthazar and Castiel. It felt like I was in the middle of this circular heatwave because everyone was just giving me something and I was having a blast just playing with the fact that I have a different reaction from each of these characters. I think it would be difficult to say which was my favorite because I do love the fact that I got to play different levels. I got to play a little fear with Castiel, I got to toy with the Winchester boys, and I got to have the most fun with Balthazar because he's the person I just really want to rip in pieces because he has what I need. So I think when Balthazar approaches the scene and gets my attention after I got what I needed from the Winchester boys, I really enjoyed threatening him. He comes to me and says that the key that I have is not going to work the way I assume and my answer is just one word, but that "really" had so much weight; it's like here he is playing with me and he does not know what's about to come hit him if he keeps pushing me. So it literally was all in that one word. I found that that line was so loaded because it could mean so many things. And I loved the fact that she has that power to be so intense. That was my favorite because I got to feel that moment the minute that I see him. That was a lot of fun.

Was it fun acting like you were all-powerful, like when you were clenching your fist and Jensen Ackles and Jared Padalecki doubled over in pain because of it?

Ooh, yummy question. Yes! My goodness, to get your fingernails and teeth into something gritty and physically powerful? Yes. Before having children I actually was an extreme weightlifter athlete, so I love the idea of feeling physically strong; that's just part of who I am as a person. I love the high you get from a run. I just love the physical feeling of knowing that you're strong. So to play that out on screen, anytime I get a chance to kick butt, whether it's real physical or not, it's good, it's a lot of fun. I think the body is meant to move, but the fact that Raphael doesn't even have to move very much, he can just blink, is also quite cool. I think that there's a lot of that that we all wish we had, too – the fact that we could just close our eyes, blink, or have a mere thought, the ability to shatter a window or a door. I think that's pretty awesome.

One aspect of the supernatural that has to be on your mind is whether an archangel can ever come back to life after being explosively disintegrated... In other words, is there any chance Raphael will return in season seven?

Your guess is as good as mine. But wouldn't that be cool?

> "I had this subplot going on in my head that Raphael chose this particular woman because he saw her strength."